

M. SOKOLOFF



North Carolina School of the Arts

Catalog 1976/1977



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North Carolina School of the Arts

College and secondary education for careers in the performing arts

Dance • Design & Production • Drama • Music • Visual Arts

The School of the Arts
is accredited by the
Southern Association of Colleges and Schools
and the
N.C. Department of Public Instruction

Robert Suderburg, Chancellor

Post Office Box 12189, Winston-Salem, North Carolina 27107 Area 919/784-7170

The North Carolina School of the Arts catalog, published annually, includes admission requirements, tuition and fees, policies, rules and regulations and the official announcements of arts and academic programs. Students are responsible for knowledge of information contained therein. The School of the Arts specifically reserves the right to make whatever changes deemed necessary at any time.

* * *

NORTH CAROLINA SCHOOL OF THE ARTS (hereinafter called NCSA) is dedicated to equality of opportunity within its community. Accordingly, NCSA does not practice or condone discrimination, in any form, against students, employees, or applicants on the ground of race, color, national origin, religion, sex, age, or handicap. NCSA commits itself to positive action to secure equal opportunity regardless of those characteristics.

NCSA supports the protections available to members of its community under all applicable Federal laws, including Titles VI and VII of the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, Sections 799A and 845 of the Public Health Service Act, the Equal Pay and Age Discrimination Acts, the Rehabilitation Act of 1973, and Executive Order 11246. For information concerning these provisions, contact:

Lewis Hawley
Equal Employment
Opportunities Officer
Room 203, Main Building
(919) 784-7170 Ext. 51

Frank S. Ruark
Title IX Compliance Officer
Room 318
Student Commons Building
(919) 784-7170 Ext. 24

P. O. Box 12189, Winston-Salem, N. C. 27107

Curricular Reform

The Chancellor's Commission on Curricular Reform, appointed for the 1972-73 year to investigate new approaches to education and to recommend an educational program uniquely suited to the character and objectives of the School, was directed in the fall of 1974 to emphasize the curricular placement of creative projects of a transdisciplinary nature, both within the existent educational structure and for a selected group of young post-graduate professionals. A two-year grant (1974-1976) from the Department of Health, Education and Welfare has been awarded to this project.

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**TRIMESTER
CALENDAR
1975-1976**

1976 SUMMER SESSION

June	13	Registration—Music Programs
June	15	Registration—All Other Programs

1976 FALL TERM

September	10-15	Opening Week—Orientation— Registration
September	10	New College Students Arrive
September	13	New High School Students Arrive
September	15	Returning Students Arrive
September	16	All Classes Begin
November	24	All Classes End
November	25-28	Thanksgiving Recess
November	29-December 10	Intensive Arts
December	11-January 2	Christmas Holiday

1977 WINTER TERM

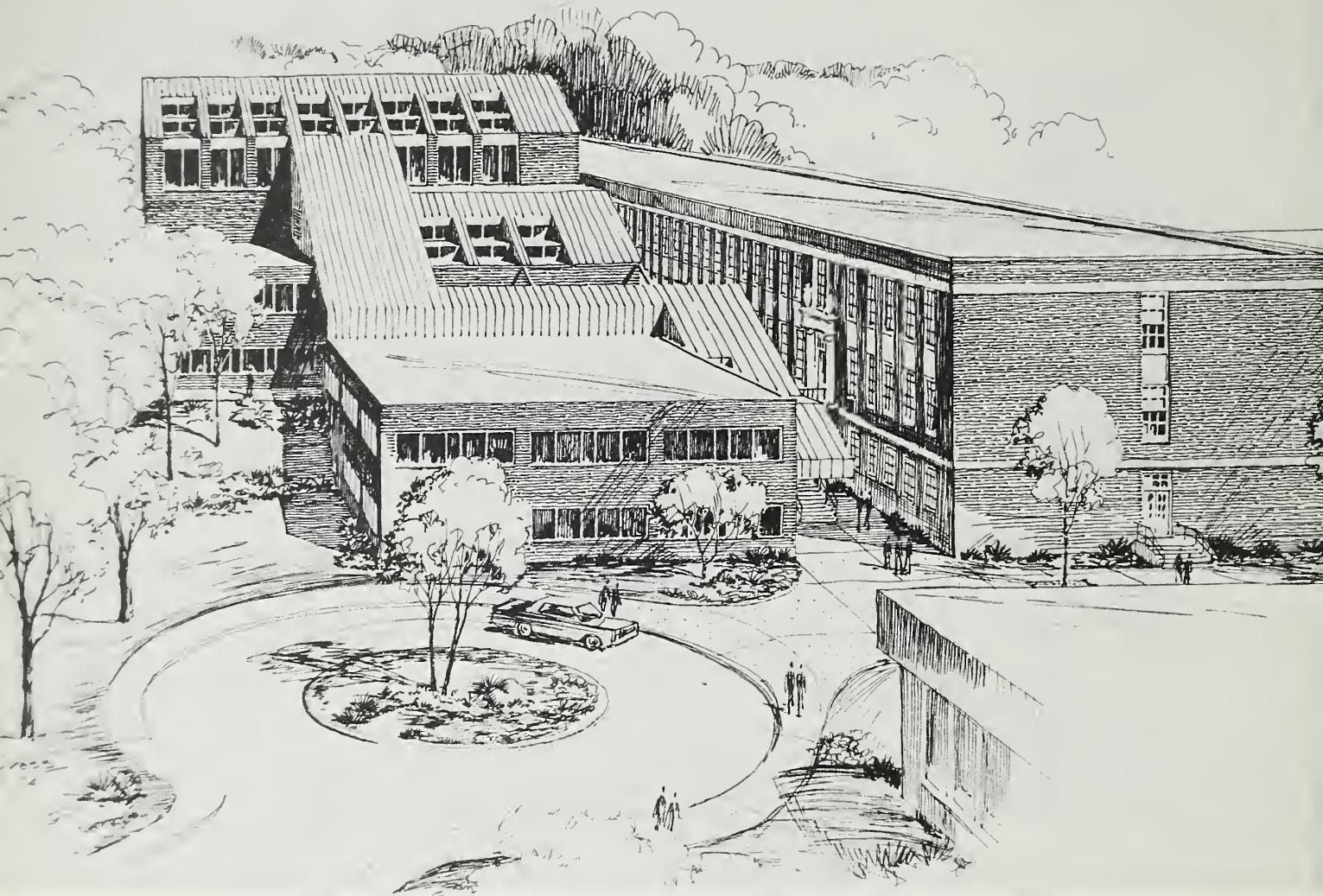
January	3	Registration
January	4	All Classes Resume
March	11	All Classes End
March	12-20	Spring Vacation

1977 SPRING TERM

March	21	Registration
March	22	All Classes Resume
May	27	All Classes End
May	28	Commencement

1977 SUMMER SESSION

June	12	Registration—Music Programs
June	19	Registration—All Other Programs



Architectural rendering of "Workplace" now under construction

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CHANCELOR'S STATEMENT

Chancellor's Statement

The second decade of the North Carolina School of the Arts began with the school year 1975-1976. In this year, the faculty and administration dedicated anew their efforts to provide vital, demanding and disciplined training for the young potential artist. We believe that only by such training can one of our major resources, the artistically talented young, develop itself into the integral and valuable part of society so sorely required in these times of intensity.

Because of the range of training offered in Academics, Dance, Design and Production, Drama, Music and Visual Arts from the seventh grade to the apprentice professional, the School of the Arts presents a uniquely stimulating place to work and to strive. The aim is survival and growth for the talented young towards skill and accomplishment, towards vitalization of the present, celebration of the past, and towards creation of a future for all of us.

Robert Suderburg
Chancellor

ORGANIZATION OF THE SCHOOL

Administration

Robert Suderburg

Martin Sokoloff

James Senter

William H. Baskin, III

Nicholas Harsanyi

Robert Hyatt

Robert Lindgren

Ronald Pollock

John Sneden

Samuel Stone

Dirk Dawson

Lewis Hawley

Frank Ruark

Jennifer Spoon

Irene Nolte

June R. Putt

Valerie Lochte

William Van Hoven

Colleen Hinton

Steven Royal

Elizabeth Trotman

William Parrish

Thomas Kenan, III

Chancellor

Vice Chancellor for Administration

Vice Chancellor for Finance

Dean of Academic Studies

Dean of Music

Dean of Students

Director of Summer Sessions

Dean of Dance

Dean of Drama

Dean of Design and Production

Director of Development

Director of Admissions

Director of Personnel

Financial Aid Administrator

Director of Institutional Research

Director of Public Relations

Director of Community Affairs

Director of News Bureau

Administrative Assistant, Alumni Affairs

Registrar

Assistant to the Registrar

Librarian

Accounting Technician

Accountant

Special Assistant, School of Drama

Director of Purchasing

Special Assistant to the Chancellor

ORGANIZATION OF THE SCHOOL

The North Carolina School of the Arts
Board of Trustees
Officers

Chairman	Dr. James H. Semans
Vice Chairman	James McClure Clarke
Secretary	Wallace Carroll
Assistant Secretary	Samuel M. Stone

Trustees

BOARD OF TRUSTEES

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Mrs. William A. V. Cecil Asheville, N.C.	J. Gordon Hanes Winston-Salem, N.C.	Mrs. T. J. VanMetre Winston-Salem, N.C.
	R. Philip Hanes Winston-Salem, N.C.	

Ex Officio Members

John Gosling Conductor, N. C. Symphony	David Winslow President, Student Council Association
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ADVISORY BOARD

Richard Adler	Nathalie Gleboff	James Christian Pfohl
Merce Cunningham	Paul Green	Julius Rudel
Jean Dalrymple	Helen Hayes	William Schuman
Agnes de Mille	Robert Joffrey	

FRIENDS OF THE SCHOOL

By vote of the Trustees and the Foundation Directors, the persons cited here are recognized for the distinguished service that they have rendered toward the development of the School of the Arts.

Mrs. John Braganca	Mrs. Terry Sanford
Douglas Orr	Brant R. Snavely
Henry Ramm	

North Carolina
School of the Arts Foundation, Inc.
Officers

President	Mrs. Dan K. Moore
Vice President	Lyons Gray
Vice President	Thomas S. Kenan, III
Secretary	Mrs. Joseph W. King
Treasurer	Richard E. Osmer
Assistant Secretary-Treasurer	Martin Sokoloff
Administrative Director	Samuel M. Stone

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Morris Brenner Winston-Salem, N.C.	James M. Gregg, Jr. Winston-Salem, N.C.	John W. Scott, Jr. Chapel Hill, N.C.
Joseph G. Claud Charlotte, N.C.	John Harden Greensboro, N.C.	Martin Sokoloff Winston-Salem, N.C.
Wayne A. Corpening Winston-Salem, N.C.	Lewis R. Holding Raleigh, N.C.	Hilliard T. Staton Winston-Salem, N.C.
R. B. Crawford Winston-Salem, N.C.	Thomas S. Kenan, III Chapel Hill, N.C.	Robert Strickland Winston-Salem, N.C.
Douglas Dillard Winston-Salem, N.C.	Mrs. Joseph W. King Winston-Salem, N.C.	Robert Suderburg Winston-Salem, N.C.
Noel L. "Skip" Dunn Winston-Salem, N.C.	Mrs. James K. Kyser Chapel Hill, N.C.	Hans Wanders Winston-Salem, N.C.
Joel L. Fleishman Durham, N.C.	Mrs. Barbara Lassiter Winston-Salem, N.C.	Maurice H. Winger, Jr. Enka, N.C.
Mrs. Frank Forsyth Winston-Salem, N.C.	Mrs. Dan K. Moore Raleigh, N.C.	Bland Worley Winston-Salem, N.C.

ORGANIZA-
TION OF THE
SCHOOL

FOUNDATION
BOARD

NORTH CAROLINA SCHOOL OF THE ARTS FOUNDATION

The North Carolina School of the Arts Foundation, Inc. was established in 1963 along with the School to serve as the private fund-raising agent for the School. Having a legally separate charter and its own board of directors, the Foundation seeks and manages private or voluntary gifts from donor foundations, corporations and individuals for the sole benefit of the School. The chief concerns of the Foundation are student aid and the support of specific programs within the School. All gifts to the Foundation are tax deductible since it has a nonprofit, tax-exempt status under IRS regulations in section 501 (c) 3. The Director of Development for the School is the administrative officer for the Foundation.

THE UNIVERSITY OF NORTH CAROLINA

BOARD OF GOVERNORS

**Board of Governors
The University of North Carolina
Officers**

Chairman	William A. Dees, Jr.
Vice Chairman	T. Worth Coltrane
Secretary	Louis T. Randolph

Terms Expiring in 1977

Victor S. Bryant Durham, N.C.	Robert B. Jordan, III Mount Gilead, N.C.	Maceo A. Sloan Durham, N.C.
George Watts Hill Durham, N.C.	Mrs. John McCain Wilson, N.C.	Thomas J. White, Jr. Kinston, N.C.
Wallace N. Hyde Asheville, N.C.	Reginald F. McCoy Laurinburg, N.C.	

Terms Expiring in 1979

Julius L. Chambers Charlotte, N.C.	Jacob H. Froelich, Jr. High Point, N.C.	E. B. Turner Lumberton, N.C.
Dr. Hugh S. Daniel, Jr. Waynesville, N.C.	William A. Johnson Lillington, N.C.	Mrs. George D. Wilson Fayetteville, N.C.
William A. Dees, Jr. Goldsboro, N.C.		

**THE UNIVERSITY OF
NORTH CAROLINA**

Terms Expiring in 1981

Hugh Cannon Raleigh, N.C.	Luther H. Hodges, Jr. Charlotte, N.C.	David J. Whichard, II Greenville, N.C.
Philip G. Carson Asheville, N.C.	Mrs. Hugh Morton Linville, N.C.	George M. Wood Camden, N.C.
T. Worth Coltrane Asheboro, N.C.	J. J. Sansom, Jr. Raleigh, N.C.	

Terms Expiring in 1983

Irwin Belk Charlotte, N.C.	Mrs. Howard Holderness Greensboro, N.C.	Louis T. Randolph Washington, N.C.
Wayne Corpening Winston-Salem, N.C.	John R. Jordan, Jr. Raleigh, N.C.	Harley Shuford, Jr. Hickory, N.C.
Daniel C. Gunter Gastonia, N.C.	J. Aaron Prevost Hazelwood, N.C.	

Sixteen Constituent Institutions

WILLIAM CLYDE FRIDAY, B.S., LL.B., LL.D., President
RAYMOND HOWARD DAWSON, B.A., M.A., Ph.D., Vice President — Academic Affairs
L. FELIX JOYNER, A.B., Vice President — Finance
JOHN L. SANDERS, A.B., J.D., Vice President — Planning
CLEON FRANKLYN THOMPSON, B.S., M.S., Acting Vice President — Student Services and Special Programs
GEORGE ELDRIDGE BAIR, B.A., M.A., Ph.D., Director of Educational Television
CHARLES RAY COBLE, JR., B.S., M.A., Ph.D., Associate Vice President — Planning
JOHN B. DAVIS, JR., B.S., M.A., Ed.D., Associate Vice President — Institutional Development and Special Programs
JAMES L. JENKINS, JR., A.B., Assistant to the President
EDGAR WALTON JONES, B.S., M.S., Ph.D., Associate Vice President — Research and Public Service
JOHN P. KENNEDY, JR., S.B., B.A., M.A., J.D., Secretary of the University
ARNOLD KIMSEY KING, A.B., A.M., Ph.D., Assistant to the President
ROSCOE D. McMILLAN, JR., B.S., Assistant to the President for Governmental Affairs
RICHARD H. ROBINSON, JR., A.B., LL.B., Assistant to the President
ROBERT W. WILLIAMS, A.B., M.A., Ph.D., Associate Vice President — Academic Affairs

The University of North Carolina was chartered in 1789 and opened its doors to students at its Chapel Hill campus in 1795. Throughout most of its history, it has been governed by a Board of Trustees chosen by the Legislature and presided over by the Governor. During the period

**THE UNIVERSITY OF
NORTH CAROLINA**

1917-1972, the Board consisted of one hundred elected members and a varying number of *ex officio* members.

By act of the General Assembly of 1931, without change of name, it was merged with The North Carolina College for Women at Greensboro and The North Carolina State College of Agriculture and Engineering at Raleigh to form a multicampus institution designated The University of North Carolina.

In 1963 the General Assembly changed the name of the campus at Chapel Hill to The University of North Carolina at Chapel Hill and that at Greensboro to The University of North Carolina at Greensboro and, in 1965, the name of the campus at Raleigh was changed to North Carolina State University at Raleigh.

Charlotte College was added as The University of North Carolina at Charlotte in 1965, and, in 1969, Asheville-Biltmore College and Wilmington College became The University of North Carolina at Asheville and The University of North Carolina at Wilmington respectively.

A revision of the North Carolina State Constitution adopted in November 1970 included the following: "The General Assembly shall maintain a public system of higher education, comprising The University of North Carolina and such other institutions of higher education as the General Assembly may deem wise. The General Assembly shall provide for the selection of trustees of The University of North Carolina. . . ." In slightly different language, this provision had been in the Constitution since 1868.

On October 30, 1971, the General Assembly in special session merged, without changing their names, the remaining ten state-supported senior institutions into the University as follows: Appalachian State University, East Carolina University, Elizabeth City State University, Fayetteville State University, North Carolina Agricultural and Technical State University, North Carolina Central University, North Carolina School of the Arts, Pembroke State University, Western Carolina University, and Winston-Salem State University. This merger, which resulted in a statewide multicampus university of sixteen constituent institutions, became effective on July 1, 1972.

The constitutionally authorized Board of Trustees was designated the Board of Governors, and the number was reduced to thirty-two members elected by the General Assembly, with authority to choose their own chairman and other officers. The Board is "responsible for the general determination, control, supervision, management, and governance of all affairs of the constituent institutions." Each constituent institution, however, has its own board of trustees of thirteen members, eight of whom are appointed by the Board of Governors, four by the Governor, and one of whom, the elected president of the student body, serves *ex officio*. The principal powers of each institutional board are exercised under a delegation from the Board of Governors.

Each institution has its own faculty and student body, and each is headed by a chancellor as its chief administrative officer. Unified general policy and appropriate allocation of function are effected by the Board of Governors and by the President with the assistance of other administrative officers of the University. The General Administration office is located in Chapel Hill.

The chancellors of the constituent institutions are responsible to the President as the chief administrative and executive officer of The University of North Carolina.

History and Purpose

The North Carolina School of the Arts was established by an act of the 1963 North Carolina General Assembly. It opened its doors to the first students in September 1965 under the leadership of its first president, the late Dr. Vittorio Giannini, the eminent American composer.

He was succeeded by Dr. Robert Ward, Pulitzer Prize-winning composer, who served as chancellor of the School from 1967 until July, 1974, when he resigned to devote more time to composing.

During his tenure as chancellor, the School more than doubled its faculty and enrollment. Six buildings including new dormitories, the Student Commons Building, and major renovations on other buildings have been completed. A unique School of Design and Production, which also includes the high school Visual Arts program was added in 1969. As chancellor, Dr. Ward was deeply involved in the founding of the Piedmont Chamber Orchestra, the North Carolina Dance Theatre, the foreign programs in music and dance, the North Carolina Summer Festival, and School tours which each year take performing groups of young dancers, actors and musicians to all parts of the State.

The preface of the precedent-breaking law creating the School states: "It is hereby declared to be the policy of the State to foster, encourage and promote, and to provide assistance for the cultural development of the citizens of North Carolina and to this end the General Assembly does create and provide for a training center for instruction in the performing arts."

While established primarily for talented students from North Carolina and the Southeastern region, the School of the Arts accepts students from all areas. The School is open, by audition, to college, high school and younger students who have exceptional talent in dance, design and production, drama and music. The North Carolina School of the Arts confers the state of North Carolina high school diploma and undergraduate degrees: Bachelor of Fine Arts in Dance, Design and Production, and Drama; and Bachelor of Music in Music. Approximately half of the students come from North Carolina.

Students who are accepted for admission are given a thorough professional training in the arts. This training, designed to prepare students for a professional career, is supplemented by a strong academic curriculum. The intent of the School is to provide each student with the preparation for a successful career in one of the performing arts, and with a liberal education that will

HISTORY AND PURPOSE

enable him to take his place in society as both an artist and as an informed citizen.

The School of the Arts believes that in the arts, professional instruction and professional standards must apply from the very beginning of training, and that this instruction must begin for the student as soon as talent is evidenced.

The School of the Arts provides its students with exposure to the allied arts and with a challenging atmosphere created by association with similarly gifted persons. A student at the School will not only concentrate on his specialty, but he will also broaden his horizons as he learns through association with other students in his own and in other arts.

In February, 1969, the School's production of Oliver Goldsmith's "She Stoops To Conquer" was chosen as one of ten finalists out of 176 colleges in the first American College Theatre Festival. The ten finalists performed in Ford's Theatre in Washington, D.C. in May, 1969.

In 1970 the North Carolina Dance Theatre was invited to appear for two weeks at Jacob's Pillow Dance Center and in 1971 with the International Festival of Youth Orchestras at Lausanne, Switzerland.

In August, 1970, the student orchestra from the North Carolina School of the Arts summer session in Siena, Italy gave a concert of works by American and Italian composers honoring Rome's first 100 years as the capital of a unified Italy.

In April, 1972, the School's production of Lillian Hellman's "The Little Foxes" was chosen as one of four finalists in the American College Theatre Festival and performed in the John F. Kennedy Center for the Performing Arts.

In September and October, 1973, Agnes de Mille's "Heritage Dance Theatre" was prepared on the School's campus for national tours through 1973 and 1974. Fifteen of the original cast of twenty-five were drawn from the School.

In April, 1974, David Rabe's "The Orphan" which closed unsuccessfully in New York was rebuilt at the School. The production caught the attention of Joseph Papp who took it, along with students in key acting, composition and light design roles, to Philadelphia for a run that received favorable reviews.

On November 3, 1974, the Piedmont Chamber Orchestra appeared in concert at Alice Tully Hall. This marked the first major New York appearance by a group from the School.

In October 1975 the North Carolina School of the Arts presented a Folk Module at the John F. Kennedy Center for the Performing Arts and on December 1, 1975 the School's student orchestra also performed at the Center representing North Carolina in the Bicentennial celebration.

**HISTORY
AND
PURPOSE**

The Campus

THE CAMPUS

The School of the Arts is located on a 30-acre campus just south of the Old Salem restoration area in Winston-Salem.

The Administration Building houses the administrative offices, academic classrooms, the library and practice and teaching studios for dance, drama, and music, and an auditorium for concerts and operas produced by the School of Music.

A separate building houses the School of Drama offices, studios, and a theatre for dance and drama productions.

The School of Design and Production is located in three buildings adjacent to the main campus. These buildings contain classrooms, studios, office space, properties, lighting and scenic construction shops as well as storage space.

Students at the college level are housed in a new six-unit men and women's dormitory complex, each unit housing a maximum of forty-eight students. Students at the junior and senior high school levels live in two dormitories on another part of the campus, one for boys and the other for girls. Adult counselors live in the high school dormitories and five apartments located immediately next to each college dormitory.

The Student Commons houses the cafeteria, swimming pool, gymnasium, dance studios, lounges, game room, snack bar, bookstore, conference rooms; and offices for the Student Government, publications and Student Services staffs.

A new facility adjacent to the main administration building is now in progress and will house a new library as well as new classrooms and studio facilities. The expected completion date of this addition is in the fall of 1977.



North Carolina School of the Arts Homecoming football game

Department of Student Services

CAMPUS LIFE

Robert P. Hyatt, Dean of Students

David Belnap, Director of Student Activities/Director of Work-Study Program

Eric Blackwell, M.D.

Sarah Lu Bradley, Director of High School Residential Life

Roland Buck, Director of College Residential Life

Larry Butler, Assistant Director of High School Residential Life

Alton Buzbee, University Residence Counselor

Susan Chambers, Associate Director of High School Residential Life

Juanita Charles, Assistant Director of High School Residential Life

Juanita Dahmer, Game Room Manager

Rebecca Davenport, LPN

Cranford Johnson, University Residence Counselor

Sharyn McDonald, Assistant Director of High School Residential Life

Erline Perryman, LPN

Margaret Porter, RN, Director of Student Health Services

Jerri Rudd, LPN

Bonnie Stone, Bookstore Manager

Kathy Williams, Psychologist

Thomas Williams, Associate Director of High School Residential Life

Esther Young, Assistant Director of College Residential Life

CAMPUS LIFE

Orientation Program

The first few days for new students are occupied fully with testing, auditioning and other activities designed to insure appropriate course placements. Special programs serve to introduce new students to every phase of campus life and to prepare them for the unique educational experience to follow. The opening week is intended to be the beginning of a yearlong orientation to life in the arts. The complete program of activities is issued in a special bulletin which is mailed to all students late in the summer.

Student Housing

Dormitory rooms are provided for all students at the North Carolina School of the Arts. All full time and special students enrolled at the North Carolina School of the Arts are required to live in campus housing and participate in the campus boarding plan except those domiciled within commuting distance of the School or those married.

A Housing Review Board which is composed of the Vice Chancellor for Administration, the Dean of Students, the President of the Student Government, a representative of the Arts faculty and a representative of the Academic faculty hears appeals from those students who may have highly unusual reasons for requesting exceptions from the dormitory occupancy and boarding plan requirements.

This policy supersedes all previous dormitory and boarding regulations.

Student Activities

The program of Student Activities is under the supervision of the Dean of Students and is planned with the counsel of the Arts and Academic Deans.

Cultural activities, in addition to the student and faculty recitals, concerts and productions on the campus, include those in Winston-Salem as well as in neighboring cities. Tickets to these cultural events, as well as to those sponsored by nearby colleges and universities, are made available to interested students throughout the year.

Movies, dances and other social functions are scheduled during the school year. Students are encouraged to participate in the planning of these programs. Recreation activities include archery, badminton, fencing, gymnastics, swimming

and tennis. Additional activities such as photography, hiking, etc., are planned when there is student interest.

Student Government

Students at NCSA have organized themselves through a Student Council Association which is recognized by the Administration and the Board of Trustees. Both high school and college students are represented on the Council. In addition there are student representatives from every arts department. The SCA acts as the official spokesman for students, and sponsors a wide variety of activities and projects of interest to students.

Student Employment Bureau

“Applause” is an employment bureau established by the Student Government and managed by students. Its main objective is to arrange student employment for the many requests that the School receives for student performers. This service is available to all students.

Student Discipline

An attempt is made to resolve student disciplinary problems in a satisfactory manner through discussion and persuasion. When these attempts at communication fail, the Appeals Board handles minor disciplinary problems. The Appeals Board is composed of two students and two staff members. The Judicial Board handles all cases which may result in suspension or expulsion and cases appealed. The Judicial Board is composed of the Dean of Students, Academic Dean, Arts Dean (and major teacher as nonvoting member), a faculty representative, Judicial Board chairman, vice chairman, one student government, one student representative, and a “Friend in Court” chosen by the student in question.

Student Handbook and Regulations

Detailed social and academic regulations are contained in the student handbook which is issued to all students upon registration. Copies of the handbook may be obtained before registration by writing the Dean of Students.

Health Services

The office of Student Health Services is located in the first floor wing of Sanford Dormitory. The area contains a dispensary, an eight-bed infirmary, laboratory,

CAMPUS LIFE

physical therapy and treatment rooms, and offices for the staff. The staff includes a licensed physician, a registered nurse, and three licensed practical nurses. The physician is on campus six hours each week. A member of the nursing staff is on call twenty-four hours a day during the week. The dispensary is open for eight hours a day on weekends. A nurse is available by telephone for emergencies at other hours.

The Health Services fee provides for the services of the nursing staff, dispensing of first-aid supplies and nonprescription drugs, and the use of physical therapy equipment, including crutches, vaporizers, etc., without additional charge to the student.

Medical and dental needs requiring the attention of a specialist will be arranged through this department, but these expenses will be the responsibility of the student or the parent. Charges for prescription drugs, Ace bandages, laboratory tests, and X-rays are made to the student. A portion of the School physician's fee and a minimal infirmary charge are made to the student receiving these services. Questions concerning the health services or the charges to the student should be addressed to the Director of Health Services.

Health and accident insurance are not included in the health services fee. In the event of injury and/or hospitalization of a student, the parent's insurance, covering the student, is the primary source of payment. Individual health and accident insurance is available by contract with a private insurance company. For additional information, write the Bursar. Itemized statements for health services charges, which may be reimbursable to the parent through insurance, can be obtained by writing the Director of Health Services.

Counseling Services

The Student Services Department, under the direction of the Dean of Students, provides professional counseling for students at the School. The purpose of this service is to aid students in better understanding themselves and to assist each student to realize his full potential as a human being. Psychiatric referral is available upon request.

Religious Life

The North Carolina School of the Arts recognizes the importance of religion in the life of a student and affirms the right of each student to worship or not,

according to the tenets of his religious faith. Students are encouraged and provided assistance in maintaining their religious associations while attending the School. Arrangements will be made by the School, through local resources, to provide for the varying religious needs of the student body.

Automobile Privileges

College students may keep a vehicle on campus if it is registered with the Dean of Students. Unregistered vehicles cannot be operated on campus and are subject to penalty. High School students are not permitted to keep vehicles at their disposal while enrolled at the School of the Arts.

Students are expected to exercise caution in the operation of their vehicles on campus and to obey customary traffic regulations. The privilege to operate a motor vehicle may be revoked through the established disciplinary channels if the student does not exercise mature judgment.

Students may park only in designated student parking areas. Vehicles improperly parked will be towed from the campus at the operator's expense.

Specific rules and regulations govern the operation of state owned or leased vehicles, and such rules and regulations are interpreted by the Administrative Director. An authorized driver is an employee of the School (faculty, staff, or work-study student) granted specific permission to operate a School vehicle. Vehicle use authorization is the specific assignment by a dean or supervisor having control over the vehicle with the consent of the Administrative Director. Unauthorized use will be treated as instances of negligence and/or abuse of property for which a student may be cited to the Judicial Board.

Student Auto and Cycle Registration

All students who are permitted to operate vehicles must register their vehicles with the Office of Student Services. A fee of \$2 is charged. Registration stickers should be displayed in the lower right-hand corner of the back window. Stickers should be placed on all types of motor vehicles. Additional stickers may be requested, free of charge, if a student changes his vehicle within the school year or if he plans to operate more than one vehicle. A student keeping an unregistered vehicle is subject to a fine and to having his car towed away.

CAMPUS LIFE

A Statement of Policy on the Use of Drugs at the North Carolina School of the Arts

The North Carolina School of the Arts has a legitimate interest in the regulation of drug use by its students for the following reason: Drug use is in violation of State and Federal law. Federal law for all narcotic and marijuana offenses is five years for the first and ten years for the second and subsequent offenses of unlawful sale or importation. Unlawful possession carries sentences of two, five, and ten years for first, second and third offenses. Suspension of sentence, probation and parole are prohibited for all but the first offense of unlawful possession.

North Carolina State law for narcotic drug offenses, which specifically includes marijuana, provides, for the first offense, a fine of not more than \$1,000 or imprisonment for five years, or both, at the discretion of the court. A second offense carries a fine of \$2,000 and imprisonment of not less than five nor more than ten years. A third offense carries a fine of \$3,000 and a term of imprisonment of not less than fifteen years. North Carolina State law for barbiturate and stimulant drug offenses provides, for the first offense, a fine of \$1,000 or imprisonment for two years, or both, at the discretion of the court.

The North Carolina School of the Arts must operate within the requirements of these laws. Students at the School will not be protected by the School from the effect of violating any provisions of these laws.

In order to clarify the position of the School's Administration and Student Council Association the following rules concerning drug use and/or possession have been adopted.

1. The possession, use, or transportation of marijuana, narcotic, barbiturate, and stimulant drugs, without proper medical prescription, by students of the North Carolina School of the Arts whether on or off campus is strictly prohibited.
2. Any student who encourages or supports another student in the use of drugs whether on or off campus shall be considered in violation of rule (1) above.

Students believed to be in violation of either of these two rules shall be cited to the Judicial Board for disciplinary action which may result in suspension or expulsion. Parents or guardians of students found to be in violation of these rules shall be notified immediately.

LIBRARY

Library Staff

William D. Van Hoven, Librarian
Marie Kroeger, Music Librarian
Carol Bernasek, Record Cataloger
Renee Hanley, Library Assistant
Jean McDonald, Library Assistant

Sarah Salzwedel, Library Assistant
Nina Lemon, Library Assistant
Susan Summers, Library Assistant
Debbie Liles, Library Assistant
Fred McDonald, Library Assistant

The library serves the whole school and, therefore, contains specialized material on all aspects of the performing arts. There is also coverage of all academic subjects taught, and much literature of general interest, and books for recreational reading.

One of the major assets of the library is its record collection. There are at present more than 18,500 recordings, of which about 2,000 contain plays, poetry, fiction, documentaries, and sound effects. The collection of plays is particularly strong, embracing the whole history of drama from the ancient Greeks to the present. All of Shakespeare's plays are included, many in more than one version, and there is a good selection of modern drama.

The rest of the recordings are devoted to music. There is an especially wide-ranging collection of operas, tracing the development of opera from seventeenth century Italy to today's rock operas. Musical comedy is also well represented, as are the nontheatrical forms of secular and sacred vocal music. The whole range of instrumental music, from ancient forms to electronic, is amply covered.

The library music collection includes collected editions of the works of many of the major composers. The great critical editions of the late nineteenth and early twentieth centuries, such as that of the Bach Gesellschaft, are represented by works of twenty composers on microfiche, while the library has subscriptions to the major new editions in progress of the works of Bach, Beethoven, Berlioz, Handel, Haydn, Mozart, Schubert, Telemann, and others. There are also several historical anthologies of music, as well as more than 18,000 scores and performing parts of individual works.

The book collection of over 39,000 volumes includes ample material on dance, design, drama, music, and the visual arts, and adequate coverage of the academic subjects the School offers. Because of the age range of the student body and the diversity of the faculty, the material varies in content from the elementary to the scholarly.

The library has also begun to build up an audiovisual collection of films, filmstrips, slides, microfiche, and other materials, with the necessary audiovisual equipment for using these items.



Aaron Copland rehearses the NCSA Orchestra in preparation for a festival in celebration of his 70th birthday



Helen Hayes performs scenes with NCSA drama students



Agnes de Mille prepares for the world premiere of her ballet "A Rose for Miss Emily"



Marcel Marceau conducts a lecture demonstration for NCSA students

VISITING ARTISTS

Visiting Artists

In addition to the highly professional level of instruction provided by the faculty in residence, the North Carolina School of the Arts offers master classes, lecture demonstrations and monthly seminars conducted by distinguished artists outside the School and encourages other distinguished artists such as Aaron Copland, Agnes de Mille, Andres Segovia, Marcel Marceau, Helen Hayes, and George Crumb, to visit the campus to meet and work with our students.

INTENSIVE ARTS PERIOD

Intensive Arts Period

Two weeks are set aside at the end of first term as an Intensive Arts Period. In place of regularly scheduled classes special projects, workshops, performance within as well as across each discipline are offered. Further, independent study is a basic facet of the intensive arts period for each student.

SUMMER SESSIONS

Summer Sessions

Robert P. Hyatt, Director

The North Carolina School of the Arts offers summer programs in dance, design and production and visual arts, drama and music on the Winston-Salem campus and at various cultural centers in Europe. Summer programs are also offered in cooperation with the Mint Museum in Charlotte, N. C. and with Warren Wilson College in Swannanoa, N. C.

Winston-Salem, N. C.

The Summer Session accepts students at the junior high, high school and college levels. In some instances, students both older and younger are accepted. Summer programs are offered in dance, design and production, drama, music, visual arts and academics.

The Summer Session at the School of the Arts is designed to give students an opportunity to explore the performing art in which they are interested and in which they show some proficiency. Students who have not yet committed themselves to the pursuit of a professional career in one of the performing arts can use the Summer Session to determine the degree of their interest and their competence in their chosen field. At the end of the Summer Session, many students are able to decide for the first time whether they wish to pursue a full-time educational program leading to a career in one of the performing arts. Those who wish to attend the regular session of the School are accepted when they success-



SUMMER SESSIONS

fully pass the required audition. Attendance at the Summer Session, however, is no guarantee of acceptance for the regular session.

All applicants, including those who are already enrolled in the regular session, are required to submit application forms. Completed forms must be returned to the Director of Summer Sessions before May 15, with an application fee of \$10. This fee is not required of those students already enrolled in the School of the Arts, nor of those who have already paid the application-audition fee for the regular session. Inquiries should be addressed to: Director of Summer Sessions, N.C. School of the Arts, Box 12189, Winston-Salem, N.C. 27107.

Dance

The School of Dance offers a program for beginning, intermediate and advanced students which includes technique classes in ballet, pointe, modern and character classes.

Also included in the summer dance curriculum are classes in music appreciation, acting, dance history and kinesiology. The regular faculty of the School is augmented by guest teachers.

Design and Production

The School of Design and Production offers a five-week program in Visual Arts for high school and college level students. Enrollment is limited to 30 students. The program will focus on painting and sculpture.

Drama

The School of Drama offers an intensive course in theatre designed for high school students who have some experience in drama and who wish to explore the field further. Classes in speech, acting, mime, movement, jazz dance and technical theatre are given. The regular faculty of the School is augmented by guest teachers. Students may perform in a workshop production.

Private Instruction

Private lessons and master classes with the North Carolina School of the Arts faculty in brass, strings, woodwinds, percussion, organ, harp, piano, guitar and voice are available.

Music

The School of Music offers three separate programs. The first affords study in applied music. This program is designed for those students who wish to have



International dance program students at the Villa Cordellina Montecchio, Maggiore near
Vinchenza, Italy



International music program students perform under the direction of Nicholas Harsanyi
in the Church of Santa Maria Sopra Minerva in Rome

large blocks of time each day for uninterrupted private practice and intensive work. Auditions are required for admission. In addition to private lessons, master classes and ensemble work in the major field, courses in music history and theory may be offered. The School reserves the right to withdraw any program for which there is insufficient enrollment.

SUMMER SESSIONS

Senior High Instrumental Program

Robert Clark, Director

The second program is designed for senior high school instrumentalists who study the best band music for five weeks at the North Carolina School of the Arts, each week with a different band director. Each student takes lessons with members of the North Carolina School of the Arts faculty, participates in chamber music and has courses in music appreciation, theory, rhythm and reed making. This program has a limited enrollment and an audition is required.

Junior High Instrumental Program

Robert Clark, Director

The third program, for students at the junior and senior high school level, offers a five-week instrumental music workshop. These students are required to have some proficiency in their respective instruments. Each student in the workshop receives regular private instruction, as well as classes in music theory. In addition, he participates in large and small ensembles, as well as full orchestra, band and stage band. Students in the instrumental workshop are accepted on the basis of recommendation from their school or private music teacher. Instructors for the workshop come from those North Carolina public schools having outstanding music programs.

International Music Program

Nicholas Harsanyi, Director

Robert Hyatt, Administrative Director

OVERSEAS PROGRAMS

The School of Music offers an International Music Program for orchestra, vocal, piano and guitar students. The first portion of the session begins on the campus in Winston-Salem with intensive study, chamber music and orchestral performances. Vocal, piano and guitar students may elect to attend only the European portion of the session. The group travels to Europe by chartered flight for the second portion of the program, which includes study in Sion, Switzerland for



NCDT performs Carlos Carvajal's "Changes"

pianists; and concerts in Rome, Florence, Assisi and various other places in Italy for singers, guitarists and orchestra.

SUMMER SESSIONS

International Dance Program

Robert Lindgren, Director

The School of Dance conducts a four-week summer program for dance study in Italy which provides the students with the opportunity not only to continue their study in dance but to broaden their horizons through travel and sightseeing in Italy. The program is open to high school and college students in both ballet and modern dance. The school is located in Montecchio Maggiore, near Vicenza in Northern Italy. The faculty is drawn from the North Carolina School of the Arts and abroad.

Information and Applications

More complete information about the summer sessions, as well as specific requirements for admission, fees and tuition to the various programs is published separately. For further information about these sessions write:

Director of Summer Sessions
North Carolina School of the Arts
Post Office Box 12189
Winston-Salem, N.C. 27107

The North Carolina Dance Theatre

Robert Lindgren, Director

Rod J. Rubbo, General Manager

Margarita Banos, Ballet Mistress

The North Carolina Dance Theatre, a professional touring company of fifteen dancers, was established in 1970 with the aid of a grant from the Rockefeller Foundation, and is affiliated with the North Carolina School of the Arts in Winston-Salem. Originally created to serve the southeast, the Dance Theatre has achieved a reputation as a major dance company, and has extended its touring area throughout the United States.

The company performs classical and modern works representing a variety of styles and moods. Many of the ballets have been created especially for the Dance Theatre by reknowned choreographers.

The Dance Theatre participates in the Dance Touring and Artists-in-Schools Programs of the National Endowment for the Arts, and presents concerts, lecture demonstrations and seminars during its residencies.

AFFILIATE ORGANIZATIONS



The Piedmont Chamber Orchestra, a professional affiliate of the North Carolina School of the Arts, conducted by Nicholas Harsanyi, Dean of the School of Music, performing with the Westminster Choir in a concert of Moravian music celebrating the opening of the John F. Kennedy Center for the Performing Arts.

The Piedmont Chamber Orchestra

Nicholas Harsanyi, Music Director and Conductor
Emile Simonel, Manager

AFFILIATE ORGANIZA- TIONS

The Piedmont Chamber Orchestra, a professional ensemble of distinction, Nicholas Harsanyi, Music Director and Conductor, was founded in 1968 with a Rockefeller Foundation grant to the North Carolina School of the Arts and is supported by the National Endowment for the Arts, the Biddle Foundation, and the North Carolina School of the Arts Foundation. In collaboration with the Moravian Music Foundation the Orchestra participated with great success in the inaugural festivities of the John F. Kennedy Center for the Performing Arts in Washington. The 25-member orchestra has a basic strength of nineteen strings, augmented by solo winds, brass and percussion when needed. Based at the North Carolina School of the Arts, the core of the Orchestra is drawn from the faculty of the School of Music.

In addition to the nationally known Clarion Wind Quintet, which is in residence at the School, artist-faculty players include Vartan Manoogian (Co-Concertmaster), former Concertmaster, Orchestre de la Suisse Romande; Veda Reynolds (Co-Concertmaster), former Assistant Concertmaster with the Philadelphia Orchestra and first violinist of the Philadelphia String Quartet; Elaine Richey, violinist, winner of the prestigious Naumburg Competition; Sally Peck, violist, formerly principal violist of the Utah Symphony, and soloist; Denis Brott, cellist, internationally known soloist with major orchestras, winner of the International Cello Competition in Munich, and teaching assistant to Piatigorsky; Lynn Peters, bass, formerly with the Detroit and other major Symphonies. Other members of the Orchestra have been associated with leading symphony orchestras and chamber music ensembles, many of whom are soloists in their own right.

The repertoire embraces the legacy of instrumental music of the seventeenth and eighteenth centuries as well as an increasing number of twentieth century compositions devoted to the singular beauty and flexibility of the small orchestra.

The Contemporary Performance Ensemble

The Contemporary Performance Ensemble combines faculty and young professionals from the schools of Dance, Design and Production, Drama and Music at the North Carolina School of the Arts. The ensemble, directed by Robert

AFFILIATE ORGANIZA- TIONS

Suderburg, will present 20th century classics, trend-setting works of the 60s and new works of the 70s. The 1975-1976 season featured guest artists noted for their performance of new works.



Student Commons Building

Introduction

Instruction in the arts is determined by the individual student's capacity and development at the time of his entrance in the School.

In any given arts subject extending more than one year (such as Literature and Materials, Acting, Ballet), the progression of instruction is an unbroken continuum. The student will be placed, upon his entrance into the School, at a level of instruction in accord with his past training and experience, and he will complete the sequence of courses from that point on without relation to his academic grade level. A Certificate of Proficiency in the Arts is available to those students who do not complete the requirements of the degree program, but who complete the requirements for the Certificate as set by the individual arts school.

Progression in the academic courses at the School of the Arts takes place in the conventional manner, with the courses designed for junior high school, high school and college. Required academic courses in the junior and senior high school levels are, by North Carolina law, the same as those in any regular junior and senior high school throughout the state.

Students of exceptional ability or experience may be placed in advanced courses without taking prerequisites on recommendation of faculty members and with the Dean's approval. Advanced Placement credit is given in such cases. In some cases, equivalency tests may be administered.

Registration

Registration takes place at the beginning of each term. Students must show evidence of payment of fees prior to enrolling in courses. All students are required to register and will not be granted entry to classes without having done so.

New students will receive instructions regarding times and places of orientation and placement testing during the summer prior to their arrival at the School.

Students who appear for registration at a time later than that specified in the School calendar are subject to a late fee of \$20.

PROGRESSION IN THE ARTS

Class Designation

A student's status is officially determined on the basis of his progress in his arts area. Level designations are, therefore, based upon a combination of the number of arts course requirements which have been met and the level of artistic proficiency which has been achieved.

Course Requirements

It is the responsibility of the student to know the requirements for his particular arts field and, where specific academic courses are required, to include these courses in his program.

Residency Requirement

In order to qualify for a Certificate of Proficiency, Bachelor of Fine Arts or Bachelor of Music degree from the North Carolina School of the Arts, a student must be registered as a full time student for a minimum of two years, one of which must be a student's graduating year.

Course Changes

The regular Drop-Add period will be one full week after registration. No courses will be added after this period ends. Course withdrawal may be allowed, by special permission of the appropriate dean, prior to the last two full weeks of classes. Course withdrawal without permission and processing of the appropriate form will result in an automatic grade of F for the course.

Course Audit

A regularly registered student of the School of the Arts may, with the consent of the appropriate dean and the instructor, audit one or more courses or classes outside his arts area in addition to his regular program. Attendance must be regular. No credit is given.

Attendance

Regular attendance in arts classes and rehearsals is mandatory. Failure to meet this obligation to any course, production, or performance will result in a lowering of the grade or dismissal from the course, production, or performance.

Excused Absences

Excused absences must have prior approval from the dean of the school involved, the Dean of Students, or the individual faculty member. Written verification from the school infirmary will also be accepted.

Absences From Tests and Examinations

Unexcused absences from an announced test or examination will result in an automatic F on the given examination.

Absences Before and After Holidays

No unexcused absences are allowed.

Transfer Students

Transfer students will be placed according to ability and experience at the discretion of the appropriate dean and faculty following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered. Appropriate Advanced Placement Credit will be awarded. (Normally a transfer student spends at least two years at the School of the Arts to qualify for the Bachelor of Fine Arts, Bachelor of Music degrees or Certificate of Proficiency.) (See Residency Requirement, page 38.)

Distribution of Grades

Grades are sent to students and, when applicable, to their parents or guardians at the end of each term. See individual arts and academic sections for grade designations.

Outside Performances

Students are allowed to undertake outside artistic activities for remuneration while they are enrolled at the School only with the permission of the dean of their respective school. Music students must also have the approval of their major teacher.

Continuance in the Program

Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.



NCSA dance students perform George Balanchine's "Serenade"

School of Dance

The objectives of the School of Dance are to discover and train young dancers for a professional career as soon as their talent becomes apparent, and to make available to them instruction of the highest professional level by a faculty of outstanding teachers chosen for their knowledge and experience as performers and teachers of dance.

Recognizing that it is necessary to begin their training at an early age when the body and mind are flexible, the School may enroll talented young students at the junior high school level as well as high school and college levels. Their artistic and academic education is continued simultaneously through these levels. High school graduates will receive a state of North Carolina high school diploma and college graduates a Bachelor of Fine Arts degree. A Certificate of Proficiency will be given to those students who do not fulfill the requirements for graduation but who complete the requirements for the certificate as set by the School of Dance.

Since performance is an integral part of the training of the young dancer, the School of Dance provides the opportunity for the students to appear in a repertory of classical and modern dance through workshop and public performances.

The School of Dance also offers a summer dance session on the Winston-Salem campus with a complete dance program. Two arts credits are awarded upon satisfactory completion of this program.

As part of the School of the Arts international program, the School of Dance has conducted summer sessions for selected advanced students to perform and study in Europe. Similar programs are anticipated for the future. Elective arts credits are awarded upon satisfactory completion of these summer programs. (See Overseas Programs Section.)

The North Carolina Dance Theatre has been the official company of the School for several years, and received a Rockefeller grant establishing it as a fully professional resident company. Membership in the Company is open by audition to students in the School of Dance.

Special consideration may be given college students who have completed their academic requirements and are working toward a degree and who leave the

**SCHOOL
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School of the Arts to accept professional opportunities before finishing the required four years of college arts program.

Special awards are available in the School of Dance. For details see section on Financial Aid and Special Awards.



Dancer, choreographer, Richard Gain and student perform his "Fellow Voyager"

FACULTY

Robert Lindgren, Dean

Duncan Noble, Assistant to the Dean

SCHOOL OF DANCE

Ballet

Robert Lindgren, Adagio, Ballet, Character

Sonja Tyven, Pointe, Variations

Duncan Noble, Adagio, Men's Class, Character

Joan Sanders, Pointe

Nolan Dingman, Men's Class

Mimi Paul-Avedon, Pointe

Modern

Richard Kuch

Richard Gain

Marcia Plevin

Artist-in-Residence

(15 weeks)

Pauline Koner, Modern Dance, Composition

Guest Faculty

Miss P. W. Manchester, Dance History

Liz Williamson, Jazz

Carol Bryan, Ballet

Georgiana Holmes, Modern

Biographical data on faculty listed on pages 139 through 154.

**SCHOOL
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Admission to the Program

Applicants may audition for the School of Dance in either ballet or modern dance. After admission and upon registration following an evaluation, they are placed in the program at their level of accomplishment.

The junior and senior high school student dancers, through daily classes, acquire substantial foundation in dance techniques — ballet, modern and ethnic. Music Fundamentals is a college requirement, but can be taken for elective credit during the senior year of high school.

At the college level, dance majors continue their concentration on the mastery of dance techniques, along with courses in dance history, development of requisite musical and rhythmic skills and drama. Dance composition is offered to Modern Dance majors.

Continuance in the Program

The health of the student is considered of prime importance in the School of Dance. The rigors of training demand a strong and disciplined body. An applicant is expected to maintain a proper weight for his/her age and body. Students are invited to continue in the program only as long as they demonstrate substantial growth towards technical and artistic excellence.

Grading System

Students upon entering the School will be given a probationary period of one year to test their abilities. Continuance in the program is by invitation. A cumulative 3.0 average in dance is required to be considered for an invitation to return. An overall cumulative average of 2.0 in academic courses is required for college graduation.

Grading of performance in dance is based on grades from each individual teacher. The final grade is calculated on the basis of the number of classes taken each week from a particular teacher. Students are graded in the following categories: attitude in class, comprehension, attendance, progress and technique.

A	Extraordinary	B—	Passing
A—	Excellent	C+	Unacceptable*
B+	Very Good	F	Failing
B	Good		

*In order to be considered for an invitation to continue in the School of Dance a student must maintain a B average in dance.

The normal time limit to make up an incomplete grade in an arts course is the term immediately following the term in which the incomplete grade is given, but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

SCHOOL OF DANCE

High School Program

The core of the high school program is based on acquiring a foundation in dance techniques, ballet, modern and ethnic. These, as well as practical work in performance, constitute the major emphasis of the arts program. The high school student must have reached at least twelve (12) years of age and be in the seventh (7th) grade to be admitted to the program. The student must also satisfy the academic course requirements of the state of North Carolina for high school graduation.

HIGH SCHOOL PROGRAM

College Program

Bachelor of Fine Arts Degree Requirements for Ballet Majors

Classes in Pointe, Adagio, Ballet, Modern, Character and Performance. Academic requirements: English 101, 102, 103; Anatomy (one year), modern foreign language (two years).

It is recommended that all college dance students take the remainder of their academic elective hours from the following: Folklore and Mythology, Art History, Civilization, Anthropology, Religion, Psychology, Greek Civilization and Advanced English Literature courses.

COLLEGE PROGRAM

BACHELOR OF FINE ARTS DEGREE REQUIREMENTS

Bachelor of Fine Arts Degree Requirements for Modern Dance Majors

Classes in Modern, Ballet, Character and Dance Composition. Presentation of a group or solo work of the student's own choreography, or participation in such a work. Academic requirements: English 101, 102, 103; Anatomy (one year), modern foreign language (two years).

It is recommended that all college dance students take the remainder of their academic elective hours from the following: Folklore and Mythology, Art History, Civilization, Anthropology, Religion, Psychology, Greek Civilization and Advanced English Literature courses.

**SCHOOL
OF
DANCE**

**CERTIFICATE
of PROFICIENCY
REQUIREMENTS**

**BACHELOR OF
FINE ARTS
DEGREE
REQUIREMENTS
BALLET**

Certificate of Proficiency Requirements

All dance courses for the Bachelor of Fine Arts degree in dance are required for the certificate with the same performance and satisfactory completion levels expected. No academic courses are required for the Certificate of Proficiency. Academic electives may be taken if desired.

Requirements for a Bachelor of Fine Arts Degree in Ballet

First Year	Credits	Second Year	Credits
DAN 101, 102, 103, Ballet Technique	9	DAN 201, 202, 203 Ballet Technique	9
DAN 114, 115, 116 Men's Class	(3)	DAN 214, 215, 216 Men's Class	(3)
DAN 111, 112, 113 Pointe	3	DAN 211, 212, 213 Pointe	3
DAN 131, 132, 133 Adagio	3	DAN 231, 232, 233 Adagio	3
DAN 104, 105, 106, Modern Technique	3	DAN 204, 205, 206 Modern Technique	3
DAN 120 Character	2	DAN 220 Character	2
DAN 100 Performing	3	DAN 200 Performing	3
DAN 107, 108, 109 Elements of Performing	3	DAN 207, 208, 209 Elements of Performing	3
DAN 140 Acting	2	DAN 240 Acting	2
DAN 150 Fundamentals of Music	4	DAN 281, 282, 283 Repertory	3
DAN 181, 182, 183 Repertory	3	DAN 271, 272, 273 Composition	3
DAN 171, 172, 173 Composition	3	Academic Electives	12
ENG 101, 102, 103 English Composition	6		46(49)
SCI 221, 222, 223 Human Anatomy and Physiology* or Academic Elective	6		
	50(53)		

*Should be taken first or second year.

Third Year	Credits	Fourth Year	Credits
DAN 301, 302, 303 Ballet Technique	9	DAN 401, 402, 403 Ballet Technique	9
DAN 314, 315, 316 Men's Class	(3)	DAN 414, 415, 416 Men's Class	(3)
DAN 311, 312, 313 Pointe	3	DAN 411, 412, 413 Pointe	3
DAN 331, 332, 333 Adagio	3	DAN 431, 432, 433 Adagio	3
DAN 304, 305, 306 Modern Technique	3	DAN 404, 405, 406 Modern Technique	3
DAN 320 Character	2	DAN 420 Character	2
DAN 300 Performing	3	DAN 400 Performing	3
DAN 160 Dance History	4	DAN 260 Dance History	4
DAN 371, 372, 373 Composition	3	DAN 471, 472, 473 Composition	3
DAN 381, 382, 383, Repertory	3	DAN 481, 482, 483 Repertory	3
Academic Electives	12	Academic Electives	12
	45(48)		45(48)

**SCHOOL
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Total credits for degree		
Academic credits	48	48
Arts credits (Dance)	138	(150)
Total	186	(198)

Requirements for a Bachelor of Fine Arts Degree in Modern Dance

First Year	Credits	Second Year	Credits
DAN 101, 102, 103 Modern Technique	9	DAN 201, 202, 203 Modern Technique	9
DAN 104, 105, 106 Ballet Technique	3	DAN 204, 205, 206 Ballet Technique	3
DAN 131, 132, 133 Adagio	3	DAN 231, 232, 233 Adagio	3
DAN 120 Character	2	DAN 220 Character	2
DAN 171, 172, 173 Dance Composition	3	DAN 271, 272, 273 Dance Composition	3
DAN 181, 182, 183 Repertory	3	DAN 281, 282, 283 Repertory	3
DAN 100 Performing	3	DAN 200 Performing	3
DAN 107, 108, 109 Elements of Performing	3	DAN 207, 208, 209 Elements of Performing	3
DAN 140 Acting	2	DAN 240 Acting	2
DAN 150 Fundamentals of Music	4	Academic Electives	12
ENG 101, 102, 103 English Composition	6		43
SCI 221, 222, 223 Human Anatomy and Physiology* or Academic Elective	6		
	47		

*Should be taken first or second year.

Third Year	Credits
DAN 301, 302, 303 Modern Technique	9
DAN 304, 305, 306 Ballet Technique	3
DAN 331, 332, 333 Adagio	3
DAN 320 Character	2
DAN 371, 372, 373 Dance Composition	3
DAN 381, 382, 383 Repertory	3
DAN 300 Performing	3
DAN 160 Dance History	4
Academic Electives	12
	42

Fourth Year	Credits
DAN 401, 402, 403 Modern Technique	9
DAN 404, 405, 406 Ballet Technique	3
DAN 431, 432, 433	3
DAN 420 Character	2
DAN 471, 472, 473 Dance Composition	3
DAN 481, 482, 483 Repertory	3
DAN 400 Performing	3
DAN 260 Dance History	4
DAN 479 Choreographic Workshop	3
DAN 499 Senior Recital	3
Academic Electives	12
	48

Total credits for degree	
Academic credits	48
Arts credits (Dance)	132
Total	180

**SCHOOL
OF
DANCE

COURSE
DESCRIPTIONS**

Course Descriptions

DAN 101, 102, 103; DAN 201, 202, 203; (3 Credits Per Term)
DAN 301, 302, 303; DAN 401, 402, 403

Ballet Technique (Ballet Majors)

Fundamentals of ballet technique and practice, including barre and center floor work.

DAN 101, 102, 103; DAN 201, 202, 203; (3 Credits Per Term)
DAN 301, 302, 303; DAN 401, 402, 403

Modern Technique (Modern Dance Majors)

Basic technique of modern dance including barre work, center work, floor work, isolation, falls and recoveries, contraction and release.

DAN 104, 105, 106; DAN 204, 205, 206; (1 Credit Per Term)
DAN 304, 305, 306; DAN 404, 405, 406

Ballet Technique (Non-Majors)

Fundamentals of ballet technique and practice including barre and center floor work.

DAN 104, 105, 106; DAN 204, 205, 206; (1 Credit Per Term)
DAN 304, 305, 306; DAN 404, 405, 406

Modern Technique (Non-Majors)

Basic technique of modern dance including barre work, center work, floor work, isolation, falls and recoveries, contraction and release.

DAN 100; DAN 200; DAN 300; DAN 400 (3 Credits Per Year)

Performing

Students will be chosen for performances on their ability by the Dean of Dance and a panel of faculty. They will appear in either workshops or public performances. Offered only one term.

DAN 107, 108, 109; DAN 207, 208, 209 (1 Credit Per Term)

Elements of Performing

Performance is the very heart beat of dance. The dancer is both artist and instrument. The art: focus, dynamics, emotion, motivation. The craft: props, levels, style (period and ethnic), costume (period and ethnic). Stage mechanics: bows, entrances, exits, lights, space and awareness. For students at all levels.

DAN 111, 112, 113; DAN 211, 212, 213; (1 Credit Per Term)
DAN 311, 312, 313; DAN 411, 412, 413

Pointe

Basic technique of ballet on pointes.

DAN 114, 115, 116; DAN 214, 215, 216; (1 Credit Per Term)
DAN 314, 315, 316; DAN 414, 415, 416

Men's Class

A class in which special attention is given to the technical requirements of the dance as it pertains to the role of the male dancer.

DAN 120; DAN 220; DAN 320; DAN 420 (2 Credits Per Term)

Character Dance

Basic ethnic dance styles as used in dance performance. Offered only one term per year.

DAN 131, 132, 133; DAN 231, 232, 233; (1 Credit Per Term)
DAN 331, 332, 333; DAN 431, 432, 433

Adagio (Pas de deux)

Basic technique of partnering in dance performance.

**SCHOOL
OF
DANCE**

DAN 140 (2 Credits Per Term)

Acting

Introductory course with particular attention to the understanding and exercise of the actor's basic skills and techniques. Offered only one term.

DAN 240 (2 Credits Per Term)

Acting

Continuation of Fundamentals of Acting I. Offered only one term.

DAN 150 (4 Credits)

Fundamentals of Music

A study of meters, rhythms, phrase shapes and musical forms. Analysis of masterworks of music literature.

DAN 160 (4 Credits)

Dance History

A study of significant developments in the dance; the functions of dance as art, ritual, social activity and spectacle. The relationship of the dance to the other arts. Offered one term only.

DAN 260 (4 Credits)

Dance History

A continuation of DAN 160.

DAN 171, 172, 173; DAN 271, 272, 273; (1 Credit Per Term)

DAN 371, 372, 373; DAN 471, 472, 473

Dance Composition

Principles of techniques of choreography.

DAN 177

Dance Notation

A written system to record dance movement. Offered when instructor is available.

DAN 479 (3 Credits Per Year)

Choreographic Workshop

Choreography developed out of work done in either composition or repertory class. Available primarily for the student who wishes to work creatively during the year with the opportunity towards informal presentation.

DAN 181, 182, 183; DAN 281, 282, 283; (1 Credit Per Term)

DAN 381, 382, 383; DAN 481, 482, 483

Repertory

A study of works either by resident or guest choreographers from present and/or classic repertoire.

DAN 499 (3 Credits Per Term)

Senior Recital

All graduating seniors in modern dance are required to choreograph a work or appear in another student choreographer's work. Those designated for public performance on the senior recital program shall be juried by the dance faculty. Offered only one term.



SCHOOL OF DESIGN AND PRODUCTION

School of Design and Production

The School of Design and Production offers a comprehensive program of instruction and practice in theatrical design, production management and theatre crafts. A staff of professional designers and craftsmen design and create, with student assistance, the sets, properties, costumes and lighting for the productions by the Schools of Dance, Drama and Music. In addition to the collegiate offerings of the School of Design and Production, there is also a high school Visual Arts program. See page 61 for description of this program.

The instructional program is intended to equip graduates for positions in the professional theatre. Instruction by the regular staff of working professionals is augmented by visiting specialists.

Presentation of a portfolio and/or an interview are prerequisites for admission to any of these programs.

Scholarships and financial aid are available.



**SCHOOL OF
DESIGN AND
PRODUCTION**

FACULTY

John Sneden, Dean

Susan Aikens, Seamstress

Ann Bonitz, Visual Arts

Thomas Daly, Lighting

Martha Dunigan, Visual Arts

Clyde Fowler, Visual Arts

Judie Juracek, Scene Design

Steven Kennedy, Lighting Design, Stage Management

John Miller, Scenic Construction

Mark Pirolo, Costume Design, Drawing

Lawrence Ropp, Costume Design, Construction

Scott Templin, Sound Design, Technical Production

Christine Turbitt, Costume Construction

Kent Dorsey, Staff Intern

John Roslevich, Staff Intern

Biographical data on faculty listed on pages 139 through 154.

Admission to the Program

The program is open to college students who wish to concentrate in scene design, costume design, lighting and technical production, or stage management. Gifted high school students may also be admitted to the program.

Evidence of qualification may be presented through interviews, letters of recommendation, resumés of experience, or portfolios, including related materials such as sketches, lighting plots, prompt scripts, etc. (See page 120 for specifics.)

Continuance in the Program

To remain in the program, the student must maintain a cumulative 2.0 average in both academic and arts courses through the first year, and in the following years, an average of 2.0 in academic courses and 2.5 in arts courses. In addition, students are evaluated by the faculty each term and are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Grading System

Grades are sent to students and, where appropriate, to their parents or guardians at the end of each term. Grade designations are the same as for the academic program. (See page 97.)

The normal time limit to make up an incomplete grade in an arts course is the end of the term immediately following the term in which the incomplete grade is given, but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

Transfer Students

Transfer students are placed according to ability and experience at the discretion of the Dean, following review of prior courses and interviews with faculty members. Where applicable, placement tests will be administered and appropriate advanced placement credit will be given. A transfer student must spend a minimum of two years at the School to qualify for the Bachelor of Fine Arts degree in Design and Production.

**SCHOOL OF
DESIGN AND
PRODUCTION**

**BACHELOR OF
FINE ARTS
DEGREE
REQUIREMENTS**

**CERTIFICATE
OF
PROFICIENCY
REQUIREMENTS**

Apprenticeship.

Students in their third year may, with the permission of the Dean and approval of the faculty, receive credit for a full year of arts courses for apprenticeship in a professional company. These students continue to pay regular tuition to the North Carolina School of the Arts.

Bachelor of Fine Arts Degree Requirements

36 credit hours of academic courses (must include a minimum of three terms of English 101, 102, 103 or equivalent credit and three terms of History 101, 102, 103 or equivalent credit).

120 credits in design and production courses (must include 48 credit hours in production).

Each candidate for the degree is required to make a formal portfolio presentation to the entire faculty during the last term of his senior year in order to graduate.

Certificate of Proficiency Requirements

All design and production courses for the Bachelor of Fine Arts degree are required for the certificate and satisfactory completion levels expected. No academic courses are required for the Certificate of Proficiency. Academic electives may be taken if desired.

Total credits needed:

120 credits in design and production courses which must include 48 credit hours in production.

Each candidate for the certificate of proficiency is required to make a formal portfolio presentation to the entire faculty during the last term of his senior year in order to graduate.

Requirements for a Bachelor of Fine Arts Degree in Design and Production

First Year

Each student may elect a course of study in one of the following four options:

Scene Design

Costume Design

Lighting and Technical Production

Stage Management

**Scene Design Option
Minimum Requirements**

**SCHOOL OF
DESIGN AND
PRODUCTION**

First Year

	Term 1	Term 2	Term 3
DEP 100 Production	4	4	4
DEP 101 Theatre Introduction	2		
DEP 110, 120, 130 Scenery, Costume, Lighting Fundamentals	2	2	2
DEP 141 Drafting			2
DEP 151, 152 Design	2	2	
DEP 161, 162, 163 Drawing	2	2	2
ENG 101, 102, 103 English Composition	2	2	2
HIS 102, 102, 103 Western Civilization	2	2	2
	<hr/>	<hr/>	<hr/>
	16	14	14

Total Credits 44

Second Year

	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 251, 252, 253 Scene Design	2	2	2
DEP 254, 255, 256 Scenic Rendering	2	2	2
DEP 174, 175, 176 History of Decor	2	2	2
DEP 142 Drafting	2		
DEP 175, 176 Scene Painting		2	2
Academic Electives	4	4	4
	<hr/>	<hr/>	<hr/>
	16	16	16

Total Credits 48

Third Year or Apprenticeship*

	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 358 Scene Design Seminar	2	2	2
DEP 217, 218, 219 Stagecraft	2	2	2
DEP Elective	2	2	2
Academic Electives	4	4	4
	<hr/>	<hr/>	<hr/>
	14	14	14

Total Credits 42

Fourth Year

	Term 1	Term 2	Term 3
DEP 400 Production	4	4	4
DEP 458 Scene Design Seminar	2	2	2
DEP Elective	2	2	
	<hr/>	<hr/>	<hr/>
	8	8	6

Total Credits 22

*Students permitted to accept apprenticeship off campus during their third year will receive full Arts and Production credit for the year. Academic credits must be made up during their fourth year.

**SCHOOL OF
DESIGN AND
PRODUCTION**

**Costume Design Option
Minimum Requirements**

First Year	Term 1	Term 2	Term 3
DEP 100 Production	4	4	4
DEP 101 Theatre Introduction	2		
DEP 110, 120, 130 Scenery, Costume, Lighting Fundamentals	2	2	2
DEP 141 Drafting			2
DEP 151, 152 Design	2	2	
DEP 161, 162, 163 Drawing	2	2	2
ENG 101, 102, 103 English Composition	2	2	2
HIS 101, 102, 103 Western Civilization	2	2	2
	<u>16</u>	<u>14</u>	<u>14</u>

Total Credits 44

Second Year	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 261, 262, 263 Costume Design	2	2	2
DEP 264, 265, 266 Costume Rendering	2	2	2
DEP 171, 172, 173 Costume History	2	2	2
DEP 221, 222, 223 Costume Construction	2	2	2
Academic Electives	4	4	4
	<u>16</u>	<u>16</u>	<u>16</u>

Total Credits 48

Third Year or Apprenticeship*	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 368 Costume Design Seminar	2	2	2
DEP 321, 322, 323 Advanced Costume Construction	2	2	2
DEP Elective	2	2	2
Academic Electives	4	4	4
	<u>14</u>	<u>14</u>	<u>14</u>

Total Credits 42

Fourth Year	Term 1	Term 2	Term 3
DEP 400 Production	4	4	4
DEP 468 Costume Designer Seminar	2	2	2
DEP Elective	2	2	
	<u>8</u>	<u>8</u>	<u>6</u>

Total Credits 22

*Students permitted to accept apprenticeship off campus during their third year will receive full Arts and Production credit for the year. Academic credits must be made up during their fourth year.

**Lighting, Technical Production Option
Minimum Requirements**

**SCHOOL OF
DESIGN AND
PRODUCTION**

First Year

	Term 1	Term 2	Term 3
DEP 100 Production	4	4	4
DEP 101 Theatre Production	2		
DEP 110, 120, 130 Scenery, Costume, Lighting Fundamentals	2	2	2
DEP 141, 142 Drafting	2	2	
DEP 217 Stagecraft			2
DEP 151 Design		2	
DEP 161 Drawing			2
ENG 101, 102, 103 English Composition	2	2	2
HIS 101, 102, 103 Western Civilization	2	2	2
	<hr/> 14	<hr/> 14	<hr/> 14

Total Credits 42

Second Year

	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 231, 232, 233 Lighting Design	2	2	2
DEP 218, 219 Stagecraft	2	2	
DEP 216 Materials			2
DEP 181, 182, 183 Sound and Electronics	2	2	2
Academic Electives	4	4	4
	<hr/> 14	<hr/> 14	<hr/> 14

Total Credits 42

Third Year

	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 338 Light Design Seminar	2	2	2
DEP 317, 318, 319 Technical Direction	2	2	2
DEP Elective	2	2	2
Academic Electives	4	4	4
	<hr/> 14	<hr/> 14	<hr/> 14

Total Credits 42

Fourth Year

	Term 1	Term 2	Term 3
DEP 400 Production	4	4	4
DEP 438 Light Design Seminar	2	2	2
DEP Electives	4	4	4
	<hr/> 10	<hr/> 10	<hr/> 10

Total Credits 30

**SCHOOL OF
DESIGN AND
PRODUCTION**

**Stage Management Option
Minimum Requirements**

First Year	Term 1	Term 2	Term 3
DEP 100 Production	4	4	4
DEP 101 Theatre Introduction	2		
DEP 110, 120, 130 Scenery, Costume, Lighting Fundamentals	2	2	2
DEP 141, 142 Drafting	2	2	
DEP 151 Design		2	
DEP 161 Drawing			2
DEP Elective			2
ENG 101, 102, 103 English Composition	2	2	2
HIS 101, 102, 103 Western Civilization	2	2	2
	<hr/>	<hr/>	<hr/>
	14	14	14

Total Credits 42

Second Year	Term 1	Term 2	Term 3
DEP 200 Production	4	4	4
DEP 298 Stage Manager's Seminar	2	2	2
DEP 191, 192, 193 Performance Problems	2	2	2
DEP Elective	2	2	2
Academic Electives	4	4	4
	<hr/>	<hr/>	<hr/>
	14	14	14

Total Credits 42

Third Year	Term 1	Term 2	Term 3
DEP 300 Production	4	4	4
DEP 398 Stage Manager's Seminar	2	2	2
DEP Electives	4	4	4
Academic Electives	4	4	4
	<hr/>	<hr/>	<hr/>
	14	14	14

Total Credits 42

Fourth Year	Term 1	Term 2	Term 3
DEP 400 Production	4	4	4
DEP 498 Stage Manager's Seminar	2	2	2
DEP Electives	4	4	4
	<hr/>	<hr/>	<hr/>
	10	10	10

Total Credits 30

SCHOOL OF DESIGN AND PRODUCTION

COURSE DESCRIPTIONS

Course Descriptions

DEP 100, 200, 300, 400 Production

(4 Credits Each Term)

Practical application of all phases of technical production and design. During the first year, assignments to crews and design projects will be varied to insure broad exposure and experience for the individual. Advanced students will be assigned to the areas of their major concentration.

DEP 101 Theatre Introduction

(2 Credits Each Term)

An examination of the procedures and practices in the modern theatre viewing all the creative and performing aspects as they relate to design and production.

DEP 110 Scenery Fundamentals

(2 Credits Each Term)

An introduction to the fundamentals of scenery construction, theatre rigging, tools and shop procedures.

DEP 120 Costume Fundamentals

(2 Credits Each Term)

An introduction in sewing for the stage, including shop procedures, organization and basic techniques of pinning, marking, cutting, machine and hand sewing.

DEP 130 Lighting Fundamentals

(2 Credits Each Term)

An introduction to the mechanics of stage lighting, including instrument maintenance, control boards, color media, basic electricity and shop procedures.

DEP 137 Lighting Design for Non-Majors

(2 Credits Each Term)

An introduction and survey of the principles of lighting design for the nondesigner, focusing on the history, development, function and future of lighting design for the stage.

DEP 141, 142 Drafting for the Theatre

(2 Credits Each Term)

Intensive instruction in drafting for the theatre, including floor plans, construction elevations, isometric projections and mechanical perspective drawing.

DEP 151, 152 Basic Design

(2 Credits Each Term)

An investigation of the basic principles of two-dimensional art and graphic forms through various media and a study of color and color theory through projects in traditional and individual expression.

DEP 157 Scene Design for Non-Majors

(2 Credits Each Term)

An introduction and survey of the principles of scene design for the nondesigner, focusing on the process of theatrical design as influenced by the western physical stage.

DEP 161, 162, 163 Drawing

(2 Credits Each Term)

A practical study in developing drawing skills. Special focus is given to space, movement, perspective and the human form.

DEP 167 Costume Design for Non-Majors

(2 Credits Each Term)

An introduction and survey of the principles of costume design for the nondesigner as related to history and theatrical productions, including drama, dance and opera.

DEP 171, 172, 173 Costume History

(2 Credits Each Term)

A survey of fashion and costuming throughout the world from ancient times to the present.

DEP 174, 175, 176 History of Decor

(2 Credits Each Term)

A survey of decor, ornamentation, interior design and furnishings from ancient times to the present, with special emphasis on their adaptation and application for stage use.

SCHOOL OF DESIGN AND PRODUCTION

DEP 181, 182, 183 Sound and Electronics	(2 Credits Each Term)
Introduction to sound and sound equipment utilized by the theatre technician in theatrical production. Consideration is given to electricity, electronics, physics of sound and equipment.	
DEP 191, 192, 193 Performance Problems	(2 Credits Each Term)
A course designed specifically for stage managers, to increase their awareness of the training of, and problems faced by performers and directors as they relate to the functions and duties of the stage manager.	
DEP 199, 299, 399, 499 Tutorials and Contracts	(Credit To Be Announced)
Credit is given for apprenticeships and tutorials originated by the student, with faculty approval, for special projects which will significantly enrich the student's growth and development in areas not regularly covered in established courses.	
DEP 210 Stage Properties	(2 Credits Each Term)
A study of basic procedures, techniques and materials that can be used by the designer and technician in the construction and procurement of stage properties. Basic introduction to period furniture and ornamentation, upholstery and set dressing.	
DEP 211, 212 Scene Painting	(2 Credits Each Term)
Basic techniques employed by the scenic artist are examined. Emphasis is placed on equipment, procedure and practical application to framed scenery, drops and three-dimensional units.	
DEP 215 Welding	(2 Credits Each Term)
Introduction to procedures, materials and techniques of metal working used in scenery construction. Areas of consideration include cutting, forging, oxi-acetylene and arc welding.	
DEP 216 Materials	(2 Credits Each Term)
A survey of materials available to the theatre designer and technician. Emphasis is on source and adaptation of new materials for theatrical productions. Coatings and adhesives will also be considered.	
DEP 217, 218, 219 Stage Craft	(2 Credits Each Term)
A course emphasizing the solving of problems in theatrical construction. Old solutions are challenged, proven or disproven and new and creative approaches to problems are developed.	
DEP 221, 222, 223 Costume Construction	(2 Credits Each Term)
A study of draping, flat-patterning and special construction techniques, as applied to period costumes from the Ancient Egyptian to modern day dress. Special emphasis is placed upon adapting these techniques for practical application in theatrical costume.	
DEP 231, 232, 233 Lighting Design	(2 Credits Each Term)
Introduction to the principles, theories and equipment employed by the lighting designer for the stage. Areas of investigation include color, light sources, control systems and script analysis.	
DEP 251, 252, 253 Scene Design	(2 Credits Each Term)
Through projects in rendering media and techniques, space analysis and environmental design problems, the student designer will develop his sense of scale, proportion, volume and color, progressing to final projects including complex production schemes and an understanding of period and styles of production.	
DEP 254, 255, 256 Scenic Rendering	(2 Credits Each Term)
A study of rendering techniques and model making for the scene designer with emphasis on the various media available and modes of presentation desirable.	

SCHOOL OF DESIGN AND PRODUCTION

- DEP 261, 262, 263 Costume Design** (2 Credits Each Term)
An examination of the fundamental techniques of costume design through a series of historical and problem oriented projects. Emphasis will be placed on imagination, problem solving and growth in both rendering and presentation of work.
- DEP 264, 265, 266 Costume Rendering** (2 Credits Each Term)
A detailed workshop in drawing and rendering skills for the costume designer. Emphasis will be placed on figure drawing, style, painting and drawing techniques and imaginative and creative approaches.
- DEP 298, 398, 498 Stage Managers' Seminar** (2 Credits Each Term)
A seminar and open discussions on the theory and practice of production stage management, with special emphasis given to current productions and tours.
- DEP 317, 318, 319 Technical Direction** (2 Credits Each Term)
A more specific examination of theatre technology including the role of the technical director in production, rigging, special effects, equipment specifications and developments in theatre technology.
- DEP 321, 322, 323 Advanced Costume Construction** (2 Credits Each Term)
Advanced construction projects concentrating on three-dimensional costume construction, millinery, jewelry and wig styling.
- DEP 338, 438 Lighting Design Seminar** (2 Credits Each Term)
A seminar on design theories and application to different productions and theatre styles. Consideration is also given to projection equipment, control systems and new developments in the field of lighting and illumination.
- DEP 358, 458 Scene Design Seminar** (2 Credits Each Term)
A continuation in scene design projects with emphasis on historical periods and various theatrical forms, such as opera, ballet and musicals.
- DEP 368, 468 Costume Design Seminar** (2 Credits Each Term)
A continuation in costume design intended to give the student the opportunity to explore its many facets from theatre to dance. All projects are geared toward a strong portfolio.

High School Visual Arts Program

The Program

An exploratory program dealing with visual communication, it includes instruction and practice in graphics, two-dimensional design, sculpture and crafts. These are supplemented by critiques, introductory lectures in art history and intensive work in the art laboratory.

Admission to the Program

This program is designed for students talented in the visual arts and is limited to high school sophomores, juniors and seniors. Its purpose is to train students in

HIGH SCHOOL VISUAL ARTS PROGRAM

SCHOOL OF DESIGN AND PRODUCTION

HIGH SCHOOL VISUAL ARTS PROGRAM

the skills and tools of the visual arts, to provide them with an understanding and an appreciation of the fine arts, and to prepare them for advanced study.

Presentation of a portfolio and an interview are prerequisites for admission.

Continuance in the Program

To remain in the visual arts program, the student must maintain a 2.5 average in arts courses and an average of 2.0 in academic courses. In addition, students are evaluated by the faculty each term and are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

High School Diploma

The state of North Carolina high school diploma with special consideration in visual arts is awarded to students who satisfactorily complete the requirements of the visual arts program and of the state of North Carolina for high school graduation. See page 108 for total credits required for high school graduation.

First Year Program

(2 Units Per Year)

Each term students will normally have two two-hour art studio classes each day, which will include drawing, the fundamentals of design and color, sculpture and three-dimensional design. Classes will stress individual development and critique to develop analysis and self-evaluation.

Second Year Program

(2 Units Per Year)

Daily art studio classes will continue on an advanced level, with the addition of art history, and design classes which will stress graphics, printmaking and painting.

Third Year Program

(2 Units Per Year)

Having successfully completed the first two years of core art classes, students will be allowed to elect their studio classes from the advanced offerings in Visual Arts and also from the various theatrical design classes offered in the Design and Production program.

Course Offerings

VIA 011, 012, 013 Drawing

A practical study to expand the students' ability to experience and to state their world in graphic terms, and to better understand the options and obstacles that confront an individual when drawing. Projects will be designed to explore various concepts and theories of drawing, as well as to expose the student to a wide range of media and material.

VIA 014, 015, 016 Advanced Drawing

A continuation of beginning drawing, designed to help the student broaden his understanding of the concepts, potentialities and processes involved in drawing.

**SCHOOL OF
DESIGN AND
PRODUCTION**

**HIGH SCHOOL
VISUAL ARTS
PROGRAM**

VIA 021, 022, 023 Design

An introduction to the elements of design with focus on the application of these elements in many media including two- and three-dimensional projects (but excluding sculpture).

VIA 024, 025, 026 Advanced Design

A continuation of beginning design with focus on the application of design elements in painting, graphics, printmaking and three-dimensional projects in fibers.

VIA 031, 032 033 Sculpture and Ceramics

An introduction to clay as the basic ceramic and sculpture medium. Traditional and experimental methods will be explored.

VIA 034, 035, 036 Advanced Sculpture and Ceramics

A continuation of beginning sculpture, with emphasis on new and different materials, such as metal, stone, plaster, etc.

VIA 044, 045, 046 Art History

A historical survey of the development of painting, sculpture and architecture from ancient times to the 20th century as a manifestation of the cultural evaluation of the Western World.





Scene from the "Caucasian Chalk Circle"

School of Drama

The School of Drama offers intensive actor training preparatory to a career in the professional theatre. Resident and visiting faculty of professional artists and specialists bring a wealth of experience and knowledge to the service of the students.

The program is designed to provide a comprehensive path to understanding of and skill in the art of acting. Rehearsal of public, studio and touring presentations under resident and visiting professional directors is an essential part of the training program. Technical crew and other production responsibilities are undertaken by all beginning students.

Upon entering the School, students are placed in levels according to their degree of accomplishment. Each student will be advanced through the program consistent with his rate of artistic growth.

The School of Drama faculty will nominate a student for graduation when he has achieved a satisfactory level of artistic competence and has completed all other requirements. A student so nominated will receive a Bachelor of Fine Arts degree in drama. The normal period of time required to complete the program is four years. A Certificate of Proficiency is awarded to those students who fulfill the requirements for the Certificate of Proficiency as set by the School of Drama.

**SCHOOL
OF
DRAMA**

FACULTY

Ronald Pollock, Dean

Louis Criss, Acting, Visiting Instructor

Thomas A. Daly, Lighting (School of Design and Production)

Lesley Hunt, Coordinator of Voice and Speech Instruction

Barnet Kellman, Guest Director

Traci Musgrove MacDonald, Modern Dance

John Miller, Scenery (School of Design and Production)

Malcolm Morrison, Acting, Director, Visiting Instructor

Mollie Murray, Jazz Dance

Robert Murray, Coordinator of Acting Instruction, Director

Martin Rader, Acting, Visiting Instructor

Betsy Shevey, Acting, Visiting Instructor

Dolores Simonel, Singing

Percy Steven, Voice and Speech, Acting, Director, Visiting Instructor

Christine Turbitt, Costuming, Makeup (School of Design and Production)

Biographical data on faculty listed on pages 139 through 154.

Admission to the Program

High school seniors and college students are admitted to the program by audition and interview. Candidates recommended by the auditions board are screened by the Admissions Committee in regard to academic record, potential and social maturity.

Continuance in the Program

Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Classification

College students are classified according to their level of advancement in the arts program. The normal pattern of progression is one year in each level. Most entering students (high school seniors, college freshmen or college transfers) are placed in the first year program. See section on Advanced Placement.

Grading System

The School of Drama uses the A, B, C, D and F grading system. Numerically, for purposes of calculating grade averages: A = 4, B = 3, C = 2, D = 1 and F = 0. A student must achieve a C grade or better in each arts course in order to receive credit for the course.

In cases where a course is taught by more than one teacher (core courses) there shall be one grade only. This grade shall be determined by a conference of the teachers.

In determining the grade, equal weight shall be given to all areas of the course.

Incompletes

If a student receives an I grade (incomplete) for a course, the student must complete the work of the course before the end of the following term. Failure to do so will result in a grade of F for the course.

The normal time limit to make up an incomplete grade in an arts course is the end of the term immediately following the term in which the incomplete grade is given. However, an individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in

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which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

Elective Arts courses are graded on a Pass-Fail basis.

Minimum Grade Requirements

A student in the First Year must achieve a grade of C or better in each term of the core courses (DRA 101, 102, 103).

A student in the Second, Third and Fourth Year must achieve a grade of B or better in each term of the core courses (DRA 201, 202, 203; DRA 301, 302, 303; DRA 401, 402, 403).

Failure in any term to achieve the minimum grade places the student on probation for the following term. Failure to achieve the minimum grade for the probationary term will result in the student not being permitted to continue in the program past the end of the school year in question.

Failing Grades

Grades of D or F in required Arts courses are failing grades and indicate a serious problem. Depending on the nature and extent of the problem, the faculty may, at its discretion, require either: 1) that the student repeat the course or a suitable alternate course, or 2) that the student repeat the year with or without a period of suspension, or 3) that the student not be permitted to continue in the program past the end of the current school year.

Evaluation (other than grades)

In addition to assigning grades as an evaluation of a student's work, each teacher is expected to provide a written comment and/or arrange an interview with each student to give specific observations about the student's work and progress. Students are encouraged to discuss with the faculty, at any time, problems and progress in their work.

Advanced Placement

Transfer credit from other programs and institutions is not normally given. The normal manner of acknowledging prior training is by advanced placement credit.

**SCHOOL
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DRAMA**

Transfer students and entering students with substantial previous professional training may, at the discretion of the faculty, be placed in the Second Year either at the time of admission or at the beginning of the second or third term. Students so advanced in the program are awarded commensurate advanced placement credit.

Students who show exceptional progress may be advanced in level and awarded commensurate advanced placement credit.

Students who complete the work of the First Year during their senior year in high school at the North Carolina School of the Arts and who are accepted into the college in the Second Year receive one year's advanced placement college credit.

High School Program

High school students, upon completion of the high school academic requirements and arts requirements, will be awarded the state of North Carolina high school diploma.

**HIGH SCHOOL
PROGRAM**

Apprenticeship

College students in their third or fourth year of the arts program may, with the approval of the Dean and faculty accept employment as an actor or actor apprentice with a reputable professional company and may receive equivalent credit for up to one year of the program. These students continue to pay regular tuition to the North Carolina School of the Arts.

**APPRENTICE-
SHIP**

Requirements for a Certificate of Proficiency in Drama

A Certificate of Proficiency in drama is awarded upon completion of all arts requirements and of the following academic requirements:

**CERTIFICATE
OF
PROFICIENCY
REQUIREMENTS**

3 terms of English 100 or English 101, 102, 103 or equivalent credit

3 terms of Theatre Literature

Total of 18 Academic credits

**SCHOOL
OF
DRAMA**
**BACHELOR OF
FINE ARTS
DEGREE
REQUIREMENTS**

Requirements for a Bachelor of Fine Arts Degree in Drama

**Arts Course Requirements
And Credit Values**

First Year	Credits	Per Course	Credits	Per Course
DRA 101, 102, 103 Technique (core courses)	6		18	
DRA 131, 132, 133 Technical Theatre	1		3	
DRA 134, 135, 136 Production Crew	1		3	
				<u>24</u>
Second Year				
DRA 201, 202, 203 Technique (core courses)	6		18	
DRA 200 Rehearsal and Performance	2		6	
DRA 140 Makeup	1		1	
				<u>25</u>
Third Year				
DRA 301, 302, 303 Technique (core courses)	6		18	
DRA 300 Rehearsal and Performance	2		6	
				<u>24</u>
Fourth Year				
DRA 401, 402, 403 Technique (core courses)	6		18	
DRA 400 Rehearsal and Performance	6		18	
				<u>36</u>
Elective Credit Values				
DRA 118 Singing Class			(1 Credit Per Term)	
DRA 119 Private Singing Instruction			(1 Credit Per Term)	
DRA 120 Jazz, Modern, Ballet, Tap, etc.			(1 Credit Per Term Per Course)	
DRA 110 Chorus			(1 Credit Per Term)	
DRA 240 Advanced Makeup			(1 Credit)	

Academic Course Requirements

A total of 36 credit hours which must include a minimum of

3 terms of English 101, 102, 103 or equivalent credit

1 term of Psychology

5 terms of Theatre Literature

2.0 C cumulative grade average is required for all academic courses taken.

Total credits for degree	
Academic credits	36
Arts credits (Drama)	109
Total	145

High school seniors undertake the same arts program as college freshman and receive two units of high school credit.

Course Descriptions

**DRA 101, 102, 103; DRA 201, 202, 203;
DRA 301, 302, 303; DRA 401, 402, 403
Dramatic Technique**

(6 Credits Per Term)

These core courses in dramatic technique constitute a continuous growth process incorporating training of voice, body and imagination, and development of a conscious and deliberate approach to acting problems (technique). Allied areas of training and knowledge are included as deemed appropriate by the School of Drama.

The beginning student is introduced to the elements of technique and begins to develop skill in their application. Coincidentally the development of a flexible responsive and healthy instrument (voice, body, imagination) is begun.

Regular daily exercises are used to develop vocal control and to increase support for the production of pure tones, vowels and diphthongs. Development of tone quality, range and precise articulation of consonants follows as the year progresses.

A rigorous regimen of dance classes and physical exercise and skills is used to develop awareness and control of the body.

Exercises, improvisation and simple text work are used to systematically guide the student toward the fullest possible theatrical belief and to the most spontaneous and theatrically effective expression of human behavior.

As the student-actor progresses, basic technique is continually reinforced, extended and applied to a variety of acting tasks, problems and circumstances. Vocal skills are constantly further developed to meet the demands of more and more complex and difficult texts. Skill is gained in the effective speaking of verse. Dance and other body training continues as specific usable skills and as pathways to greater physical awareness and control.

The actor is assisted in applying developing skills and understanding to the demands of selected scenes while strengthening and deepening the organic approach. Scene study is augmented by exercise and improvisation as skill and organic approach are developed in tandem while being applied to ever more difficult and sophisticated dramatic and nondramatic texts. For advanced students the rehearsal of scenes from classical and verse plays extends the actors' range and abilities as they deal with problems of character, period manners, dramatic style and technical complexity.

DRA 131, 132, 133 Technical Theatre

(1 Credit Per Course)

A series of three introductory courses in each of costuming, lighting and scenery. Basic design concepts are examined. Students learn the use of equipment and basic construction techniques.

DRA 134, 135, 136 Production Crew

(1 Credit Per Assignment)

Three production crew assignments are undertaken by each student during the course of the year — normally one assignment per term. Each assignment is either as a member of a construction crew for a major production, a member of the running crew for a major production or a member of both the construction and running crews of a workshop production. Skills and knowledge gained in technical theatre classes are utilized in actual production duties.

DRA 140 Makeup

(1 Credit)

Course includes study of facial anatomy, makeup materials, and methods of application. Practice includes reinforcement of desirable characteristics in the actor's own facial structure and an exploration of changes effected by personality development, psychological and physical stress, and age.

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DRA 200	Rehearsal and Performance	(2 Credits Per Term)
DRA 300	Rehearsal and Performance	(2 Credits Per Term)
DRA 400	Rehearsal and Performance	(6 Credits Per Term)

Rehearsal of and public performance in a variety of plays during the student's tenure as an upperclassman. The rehearsal period and performance run are utilized by faculty and guest directors to extend the training of the studio into a further dimension. The actor is observed during performance and helped to maintain a growing, spontaneous and disciplined performance throughout the run of a production. The student is assisted in developing a responsible professional attitude and approach to the work of both rehearsal and performance.

Elective Courses

DRA 110	Chorus	(1 Credit Per Term)
Rehearsal of selections for presentation. Part singing. Staging sometimes included.		
DRA 118	Singing Class	(1 Credit Per Term)
Group instruction in the rudiments of voice production for singing, music notation and part singing. This course is intended as a supplement to work with the speaking voice, as an aid to the student in exploring undiscovered singing ability and as preparation for further training or for performance situations requiring the actor to sing with a degree of understanding and skill.		
DRA 119	Private Singing Instruction	(1 Credit Per Term)
Admission by audition-preference given to upper level students. Private coaching to develop whatever singing abilities the student possesses as a usable skill and as a supplement to the development of the speaking voice.		
DRA 120	Dance	(1 Credit Per Term Per Course)
Dance classes which are additional to those required in the core program. One or more of jazz, modern, ballet, tap, or other dance forms are offered when possible. Elective classes in forms included in the core program are offered at intermediate or advanced levels.		
Students may be allowed or encouraged to take dance classes offered in core course units other than the one to which they are assigned. Credit is given for such classes under this number.		
DRA 240	Advanced Makeup	(1 Credit)
Further development of skill in the application of makeup for stage. Three-dimensional and specialized techniques and problems in makeup are examined. Prerequisite: DRA 140 or equivalent.		



Scene from "The Country Wife"



Scene from "The Crucible"



North Carolina School of the Arts Orchestra in performance

SCHOOL OF MUSIC

School of Music

The School of Music offers intensive training for junior high school, high school and college students. The School is open, by audition, to talented students who may begin their education at the seventh grade and continue through high school and four years of college. Students who successfully complete both the music and academic requirements at the high school level are awarded the state of North Carolina high school diploma; students who complete both the music and academic requirements at the college level are awarded the Bachelor of Music degree. A Certificate of Proficiency is offered for those who do not meet the requirements for the college degree, but who fulfill the requirements for the certificate as set by the school of music.

Instruction is given in all of the orchestral instruments, as well as in voice, guitar, organ, piano, harp, harpsichord, composition and conducting. These are supplemented by Seminars and Master Classes given by major artists within each field. In addition to academic subjects, there are requirements in music history, literature and materials and solfege.

Students receive private instruction in their instrument, and participate in both large and small ensembles. In addition to recitals, they take part in regular orchestral, choral and chamber music concerts, as well as in operas, both as singers and members of the orchestra.

Scholarships and financial aid are available.



**SCHOOL
OF
MUSIC**

FACULTY

Nicholas Harsanyi, Dean; Music Director and Conductor, NCSA Orchestra and Piedmont Chamber Orchestra

Scott Schillin, Assistant Dean

Selma Amansky, Vocal Diction

Rebecca Barrow, Piano

William Beck, Voice, Opera

Fredrick Bergstone,* French Horn; Brass Ensemble

Denis Brott, Cello; String Ensemble

Robert Clark, Tuba

Gregory Cox, Trombone

Allan Dean, Trumpet

Philip Dunigan,* Flute; Woodwind Ensemble

Janice Harsanyi, Voice; Chamber Choir

James Houlik, Saxophone; Jazz Ensemble

J. Massie Johnson, Percussion, Music History

Norman Johnson, Opera Director, Chorus

Nancy Kredel, Elementary Strings

Robert Listokin,* Clarinet; Woodwind Ensemble

Vartan Manoogian, Violin; String Ensemble

Clifton Matthews, Piano

Kenneth H. Miller, Theory

Bruce Moss, Piano Accompaniment, Theory

*Clarion Wind Quintet

FACULTY**SCHOOL
OF
MUSIC**

John S. Mueller, Organ, Harpsichord

Bela B. Nagy, Piano

Sally Peck, Viola; String Ensemble

Patricia Pence-Sokoloff, Harp

Lynn Peters, Double Bass

Mark Popkin,* Bassoon, Conducting; Woodwind Ensemble

Veda Reynolds, Violin; String Ensemble

Elaine Richey, Violin

Joseph Robinson,* Oboe; Woodwind Ensemble

Scott Schillin, Piano

Sherwood Shaffer, Theory, Orchestration

Jesus Silva, Guitar

Robert Ward, Composition

William Zimmerman, Secondary Piano

Jeanne Szabo, Performance Coordinator

*Clarion Wind Quintet

Biographical data on faculty listed on pages 139 through 154.

**SCHOOL
OF
MUSIC**

Admission to the Program

Admission to the School of Music for the performing major is based upon audition and, for composers, by submission of original scores.

GENERAL

Continuance in the Program

To remain in the program, the student must maintain a cumulative 2.0 average in both academic and arts courses through the first year, and in the following years, an average of 2.0 in academic courses and 2.5 in arts courses. Students are invited to continue in the program only so long as they demonstrate substantial growth toward artistic excellence.

Classification

New students will be given placement examinations in theory, solfege and secondary piano to determine the class level in which the student should begin his studies in these areas. Appropriate advanced placement credit will be given.

Grading System

All music subjects are graded A through F as listed in the Academic Studies descriptions.

The normal time limit to make up an incomplete grade in an arts course is the end of the term immediately following the term in which the incomplete grade is given, but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

Transfer Students

Transfers students are admitted by audition. Placement within the major field is made by the faculty in accordance with the degree of demonstrated proficiency. Other music credits, with the exception of chorus, orchestra, and chamber music, for comparable courses taken in accredited institutions will be considered for transfer credit. Placement in the classes of Literature and Materials of Music, History and Solfege is based on entrance examinations.

Pre-College Program

All junior and senior high school students follow the full curriculum leading to the state of North Carolina high school diploma with the concentration in music as follows:

Pre-College students may receive a maximum of only two units per year in arts courses comprised of one unit for their applied music study, one-half unit for their Literature and Materials and one-half unit for other music studies no matter what combination.

High school composers will begin the four year Composition Literature and Materials program as outlined in the college section.

A weekly private lesson in the student's major and a Literature and Materials class are offered each year. Two years are required in Literature and Materials for all majors. Any high school student may elect to continue in advanced levels provided that his academic schedule permits.

Singers may take chorus each year. Senior singers are required to take secondary piano and diction.

Advanced instrumentalists will take orchestra and/or large ensemble.

College Program

The college program is based upon requirements leading to either the Bachelor of Music degree or a Certificate of Proficiency in the special field of music major.

Bachelor of Music Degree Requirements

All music majors who satisfactorily complete specialized courses in their major four years of Literature and Materials of Music (Harmony, Counterpoint, Form, Analysis, Style, Composition), two years each of Music History, Solfege and Dictation, Ensemble, plus academic courses as required, are eligible for the Bachelor of Music degree.

Each candidate for the degree is required to give a senior recital in order to graduate. Additional performances in recitals throughout the four-year program are at the direction and discretion of the major teacher.

**SCHOOL
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MUSIC**

**PRE-COLLEGE
PROGRAM**

**COLLEGE
PROGRAM**

**BACHELOR OF
MUSIC DEGREE
REQUIREMENTS**

**SCHOOL
OF
MUSIC
CERTIFICATE
OF
PROFICIENCY
REQUIREMENTS**

**BACHELOR OF
MUSIC DEGREE
REQUIREMENTS**

COMPOSITION

Certificate of Proficiency Requirements

All music courses for the Bachelor of Music degree are required for the certificate with the same performance and satisfactory completion levels expected. No academic courses are required for the Certificate of Proficiency. Academic electives may be taken if desired.

Requirements for the Bachelor of Music Degree with Composition Major

First Year	Credits	Second Year	Credits
MUS 400 Composition	9	MUS 400 Composition	9
MUS 151, 152, 153 Composition Techniques	6	MUS 251, 252, 253	6
MUS 300 Secondary Piano	3	MUS 300 Secondary Piano	3
MUS 111, 112, 113 Literature & Materials	9	MUS 211, 212, 213 Literature & Materials	9
MUS 121, 122, 123 Solfege	6	MUS 221, 222, 223 Solfege	6
English 101, 102, 103 English Composition	6	MUS 507 Chorus	3
Academic Electives	6	MUS 131, 132, 133 Music History	6
	45	Academic Electives	12
			54

Third Year	Credits	Fourth Year	Credits
MUS 400 Composition	9	MUS 400 Composition	9
MUS 311, 312, 313 Literature & Materials	9	MUS 411, 412, 413 Literature & Materials	9
MUS 114, 115, 116 Orchestration	6	MUS 181, 182, 183 Score Reading—Conducting	3
MUS 231, 232, 233 Music History	6	Academic Electives	12
MUS 507 Chorus	3		
Academic Electives	12		33
	45		

Total credits for degree

Academic credits	48
Arts credits (Music)	129
Total	177

Requirements for the Bachelor of Music Degree with Instrumental Major

SCHOOL OF MUSIC

First Year	Credits	Second Year	Credits
MUS 400 Major Instrument*	9	MUS 400 Major Instrument*	9
MUS 300 Secondary Piano	3	MUS 300 Secondary Piano	3
MUS 111, 112, 113 Literature & Materials	9	MUS 211, 212, 213 Literature & Materials	9
MUS 121, 122, 123 Solfege	6	MUS 221, 222, 223 Solfege	6
MUS 508 Orchestra or Large Wind Ensemble**	3	MUS 131, 132, 133 Music History	3
MUS 509 Chamber Music**	3	MUS 508 Orchestra or Large Wind Ensemble**	3
English 101, 102, 103	6	MUS 509 Chamber Music**	3
Academic Electives	6	Academic Electives	12
	45		51

BACHELOR OF MUSIC DEGREE REQUIREMENTS

INSTRUMENTAL

Third Year	Credits	Fourth Year	Credits
MUS 400 Major Instrument*	9	MUS 400 Major Instrument*	9
MUS 231, 232, 233 Music History	6	MUS 411, 412, 413 Literature & Materials	9
MUS 311, 312, 313 Literature & Materials	9	MUS 114, 115, 116 Orchestration	6
MUS 508 Orchestra or Large Wind Ensemble**	3	MUS 508 Orchestra or Large Wind Ensemble**	3
MUS 509 Chamber Music**	3	MUS 509 Chamber Music**	3
Academic Electives	12	Academic Electives	12
	42		42

Total credits for degree	
Academic credits	48
Arts credits (Music)	132
Total	180

*All students majoring in violin must study viola for two academic years or for less time if so designated by the dean. The student will receive three credits per year.

**Guitar students are not required to enroll in chamber music and will substitute chorus for orchestra.

**SCHOOL
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MUSIC**
**BACHELOR OF
MUSIC DEGREE
REQUIREMENTS**
**PIANO OR
ORGAN**

Requirements for the Bachelor of Music Degree with Piano or Organ Major

First Year	Credits	Second Year	Credits
MUS 400 Major Instrument	9	MUS 400 Major Instrument	9
MUS 300 Secondary Piano*	(3)	MUS 300 Secondary Piano*	(3)
MUS 111, 112, 113 Literature & Materials	9	MUS 211, 212, 213 Literature & Materials	9
MUS 121, 122, 123 Solfege	6	MUS 221, 222, 223 Solfege	6
MUS 509 (Chamber Music Elective)	(3)	MUS 131, 132, 133 Music History	6
English 101, 102, 103	6	MUS 141, 142, 143 Keyboard Studies	6
Academic Electives	6	MUS 507 Chorus	3
	36(39)	MUS 509 (Chamber Music Elective)	(3)
		Academic Electives	12
			50(53)

Third Year	Credits	Fourth Year	Credits
MUS 400 Major Instrument	9	MUS 400 Major Instrument	9
MUS 311, 312, 313 Literature & Materials	9	MUS 411, 412, 413 Literature & Materials	9
MUS 231, 232, 233 Music History	6	MUS 114, 115, 116 Orchestration	6
MUS 241, 242, 243 Keyboard Studies	6	MUS 509 (Chamber Music Elective)	(3)
MUS 507 Chorus	3	Academic Electives	12
MUS 509 (Chamber Music Elective)	(3)		36(39)
Academic Electives	12		
	45(48)		

Total credits for degree	
Academic credits	48 48
Arts credits (Music)	119 (131)
Total	167 (179)

*Organ majors should enroll in secondary piano (MUS 300) during the first two years of college enrollment and should receive an additional six credits not reflected above.

Requirements for the Bachelor of Music Degree with Voice Major

SCHOOL OF MUSIC

BACHELOR OF MUSIC DEGREE REQUIREMENTS

VOICE

First Year	Credits	Second Year	Credits
MUS 400 Major	9	MUS 400 Major	9
MUS 300 Secondary Piano	3	MUS 300 Secondary Piano	3
MUS 111, 112, 113 Literature & Materials	9	MUS 211, 212, 213 Literature & Materials	9
MUS 121, 122, 123 Solfege	6	MUS 221, 222, 223 Solfege	6
MUS 560 Diction (Italian)	3	MUS 131, 132, 133 Music History	6
MUS 161, 162, 163 Vocal Repertoire	3	MUS 560 Diction (German)	3
MUS 171, 172, 173 Movement and Acting	3	MUS 507 Chorus	3
MUS 507 Chorus	3	Academic Electives*	<u>12 (15)</u>
English 101, 102, 103	6		
Academic Electives*	6(9)		
	<u>51 (54)</u>		<u>51 (54)</u>

Third Year	Credits	Fourth Year	Credits
MUS 400 Major	9	MUS 400 Major	9
MUS 311, 312, 313 Literature & Materials	9	MUS 411, 412, 413 Literature & Materials	9
MUS 231, 232, 233 Music History	6	MUS 560 Diction	3
MUS 560 Diction (French)	3	MUS 568 (Opera Workshop Elective)	(6)
MUS 261, 262, 263 Vocal Repertoire	3	Academic Electives*	<u>12 (15)</u>
MUS 507 Chorus	3		
MUS 568 (Opera Workshop Elective)	(6)		
Academic Electives*	<u>12 (15)</u>		<u>33 (42)</u>
	<u>45 (54)</u>		

Total credits for degree	
Academic credits	48 (60)
Arts credits (Music)	129 (141)
Total	177 (201)

*Voice majors are required to demonstrate proficiency in three modern foreign languages, French, German and Italian, and should have two years of at least one of these.

**SCHOOL
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APPLIED MUSIC

Applied Music

Private instruction is offered in all instruments of the orchestra, piano, harpsichord, organ, classical guitar, harp, voice and composition.

Students may express their choice of teachers in order of preference. Assignments will be made by the Dean accordingly.

Students receive one hour of private instruction per week and are expected to practice on their own time in preparation for these classes. Majors receive a maximum of 30 hours of private lessons during the school year. Any make-up lessons must be completed before the end of each term.

First year voice majors receive classroom instruction one hour weekly in fundamentals of vocal technique taught by the voice faculty. In addition, they receive two half hour coaching sessions weekly with a graduate teaching assistant.

Secondary piano is required of all college music majors except piano majors. These requirements are generally met during the first two years of college. Those taking longer than two years to complete this requirement will be assessed the additional fee for the study of a secondary instrument. Students with previous piano background may achieve advanced standing.

Applied Music courses are numbered as follows:

MUS 100	Private music lessons for matriculated students who are not music majors	(1 Credit Per Term)
MUS 200	Non-required secondary instrument	(1 Credit Per Term)
MUS 300	Required secondary instrument	(1 Credit Per Term)
MUS 400	Major in applied music (instrument, voice, composition)	(3 Credits Per Term)
MUS 500	Private music lessons for non-matriculated students	(3 Credits Per Term)

Course Descriptions

**PRE-COLLEGE
MUSIC**

**COURSE
DESCRIPTIONS**

MUS 011, 012, 013	Basic Materials of Music	(Credit: $\frac{1}{2}$ Unit Per Year)
Basic grammar of music — scales, key signatures, rhythmic designs, notation, intervals, triad construction, ornamentation, and a basic Italian musical vocabulary. Drills and practical application of materials applied to musical examples, plus elementary solfege training. Solfege study includes singing and dictation of intervals, scales, principles of rhythm; sight singing and prepared work in treble clef, rhythmic and melodic dictation and part singing. Two hours weekly each term.		

MUS 014, 015, 016 Literature and Materials**(Credit: ½ Unit Per Year)**

A general study of the formal aspects of the Western music tradition from basic melodic and stylistic concepts to the larger forms of the common practice period. Emphasis placed on the historical development with aural analysis of selected works. Basic ear-training skills (sight singing, dictation, rhythmic studies) also included.

MUS 099 Literature and Materials**(Credit: ½ Unit Per Year)**

A historical survey of Western musical styles from the Medieval Period to the present. Special emphasis given to 20th century works alternating with concentrated studies in ear training, dictation and aural analysis. Work is supplemented by reading assignments and a research paper due each term.

Course Descriptions**MUS 019 Basic Materials of Music (remedial rudiments course combined with regular freshman Literature and Materials Course)****(No Credit)**

A rudiments course for all deficient college freshmen which covers quickly, in semitutorial manner, the basic grammar of music — scales, key signatures, rhythmic designs, notation, intervals, triad construction, ornamentation and a basic Italian musical vocabulary. Drills and practical application of materials applied to musical examples. Semitutorial scheduled for first three or four weeks as needed by the students.

**MUS 111, 112, 113 Literature and Materials
(Three Terms)****(3 Credits Per Term)**

A study of melodic and rhythmic devices from Renaissance to present day practice with study of modes and chromatic (free) and twelve tone techniques included. Two and three part writing and diatonic and chromatic triadic harmony of common practice period in strict four part and diverse piano writing textures, common chord modulation, nonharmonic tones, small two part forms (instrumental and vocal), aural analysis of harmonic vocabulary. Work includes analysis of excerpts from literature, exercises in four part and diverse piano textures and original small compositions, plus aural analysis. Three hours weekly: lecture and two small classes.

**MUS 211, 212, 213 Literature and Materials
(Three Terms)****(3 Credits Per Term)**

A study of chromatic seventh chord practice through late Romantic period in four part and varied piano and instrumental textures, three part song form (instrumental and vocal — including Da Capo aria), hemiola, coda (codetta), elision, evaded cadence, extensions, regions of tonality (elusive tonality), chromatic modulation practices, aural analysis (harmonic and structural), 19th century opera aria forms and song cycle. Study of two and three part counterpoint stressing imitative devices (intervals of imitation, augmentation, diminution, retrograde, inversion, etc.), Baroque sectional form (as in inventions, concerti, sonatas and trios, etc., of Baroque) with historical survey of same plus same with Baroque suite form — detailed study of suite-dance forms. Work concludes with extensive analysis, aural and written, of the literature drills in different textured writings, composition of an original small three part form and suite. Three hours weekly: lecture and two small classes.

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MUSIC****COURSE
DESCRIPTIONS****COLLEGE**

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COLLEGE

**MUS 311, 312, 313 Literature and Materials
(Three Terms)**

(3 Credits Per Term)

A study of ninth, eleventh and thirteenth chords and expanded-tonality (stepwise, mediant, tritone progressions) up through Richard Strauss practice and application in literature. Intensive study of following form (with historical survey from origins through 20th century); sonata and sonatina (and their hybrid forms), ostinato (motive, ground, soprano), passacaglia and chaconne, theme and variation form, advanced contrapuntal practice in three and four parts (invertible counterpoint and canon forms), composition and detailed historical survey of fugue forms (simple, double, triple, etc.) and rondo and its related forms. Work includes drills, written and aural analysis, composition and an end of term paper investigating some structural feature(s) of a representative group of symphonies by one later romantic composer (Mahler, Bruckner, Sibelius, or Rachmaninoff). Three hours weekly: lecture and two small classes.

**MUS 411, 412, 413 Literature and Materials
(Three Terms)**

(3 Credits Per Term)

A detailed survey of modal practices: Gregorian chant (in original neumatic system), Renaissance practices (with cadence formulas), strict Palestrina style practice in two and three parts, 19th century and 20th century practices. Study in conjunction with modes of the life and works of Mussorgsky. Intensive study of impressionistic devices (modality, pseudo and real, whole tone, parallelism, shifting dominants, long-range harmonic resolution and relations, tritone dominants, whole tone dominants, pentatonic scales, etc.) combined with the life and works of Debussy, Satie and Ravel. Study of reintegration (neoclassical and cubistic) melodic and harmonic devices (Satie ballets, Stravinsky *Mavra*, *Oedipus Rex*, complete *Rakes Progress* and Prokoffieff early works). Second term project is an original song for voice and piano in impressionistic style — performed in lecture class. Study continues with Stravinsky, Prokoffieff, Hindemith, Bartok, Schoenberg, Webern/Berg surveys and student reports of other major composers and works. Study and analysis/writing involving free twelve note scale techniques, polytonality, polychords, chords with double inflections, linear roots and directional tones, intervallic structures, contemporary contrapuntal practice, axis tonality theory and serial twelve tone techniques, aleatory and electronic music survey. Investigation of new methods of notation. Last term project is an extended paper surveying the virtuoso techniques demanded of 20th century performers as shown in a representative work from each school of writing; each student takes his own instrument (or voice) as subject for these demands. Three hours weekly: lecture and two small classes.

MUS 151, 152, 153 Composition Techniques

(2 Credits Per Term)

A study of musical calligraphy: proper preparation of clear, accurate, and precise manuscripts . . . using standard notation practices. A study of musical terms and techniques: dynamic, tempo and expression marks in Italian and English; use of slurs, accents, commas, etc. in respect to various instruments and voice. Creative exercises for developing composition skills. Selected readings in compositional concepts and aesthetics of music. Two hours weekly.

MUS 251, 252, 253 Composition Techniques

(2 Credits Per Term)

A continuation of Composition Techniques 151, 152, 153 score preparation: layout and correct format for scores of all types . . . and preparation of orchestral parts. Basic musical terms in French and German. Creative exercises to develop compositional skills. Readings on composers, composition, aesthetics, style, etc. to give wide perspective to the composer's world. Two hours weekly.

**SCHOOL
OF
MUSIC**

COLLEGE

MUS 121, 122, 123 Solfege (2 Credits Per Term)

Study of intervals, scales, principles of rhythm, sight singing and prepared work in treble and bass clefs, rhythmic, melodic and harmonic dictation and part singing. Two hours weekly.

MUS 221, 222, 223 Solfege (2 Credits Per Term)

Advanced sight singing and prepared work with concentration on chromatic examples in treble, bass, alto and tenor clefs, rhythmic and melodic dictation in two to four parts, part singing and chromatic transposition. Two hours weekly.

MUS 141, 142, 143 Keyboard Studies (2 Credits Per Term)

Basic skills in fingering patterns, chord combinations and modulation sequences, realizing figured bass, clef reading, preparatory exercises in score reading, song transposition, improvisation, with emphasis on sight reading early keyboard works and analysis of form.

MUS 241, 242, 243 Keyboard Studies (2 Credits Per Term)

Advanced exercises in score reading transposed instruments, quartets and orchestral music, playing Bach chorales in open score, realizing basses in Bach Cantatas, transposition of romantic and impressionistic song literature, emphasis on sight reading impressionistic piano music and analysis of contemporary piano music.

MUS 181, 182, 183 Score Reading-Conducting (1 Credit Per Term)

Elementary study of score reading and conducting, concentrating on repertory from the Baroque and Classical period. During the final portion of the course students have the opportunity to conduct small ensembles. Composition students enrolled in the class will be encouraged to conduct their own works whenever possible.

MUS 114, 115, 116 Orchestration (2 Credits Per Term)

A study of the techniques of all the orchestral instruments, the art of balancing and contrasting, etc., these instruments in all types of combinations (from the smallest chamber groupings to full orchestra), the history of the orchestra and orchestration period by period (history of each of the instruments and use in various periods). Study through class demonstration by specialists on each instrument, class performance of examples scored during the study of each instrument, and through recordings and scores. Two hours weekly.

MUS 131, 132, 133 History of Music (2 Credits Per Term)

A survey of music history beginning with early Baroque music and continuing through the mature Baroque (the music of Vivaldi, Rameau, Bach and Handel). Music of the Classical and Romantic periods: Music of the 18th century (Haydn, Mozart), Beethoven, the 19th century — vocal and instrumental music; opera. Two hours weekly.

MUS 231, 232, 233 History of Music (2 Credits Per Term)

Twentieth century music: Debussy, Bartok, Stravinsky, Schoenberg, Webern, Boulez, etc. Following this a study of Gregorian Chant, continuing with secular song, early polyphony and French and Italian music of the Ars Nova. Music of the Renaissance: Burgundian and Netherlands schools, 16th century music. Two hours weekly.

MUS 161, 162, 163 Vocal Repertoire—Art Song (1 Credit Per Term)

Survey of the solo song since 1650, with special emphasis on German Lieder, French Art Song and the contemporary literature. One hour weekly. (Required of all voice majors)

MUS 261, 262, 263 Vocal Repertoire—Oratorio (1 Credit Per Term)

Survey of the major oratorios of the 18th, 19th and 20th centuries including individual coaching of the solo arias.

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MUS 171, 172, 173 Acting and Movement (1 Credit Per Term)
Basic acting technique to familiarize the student with stage language, movement, and character development as it pertains to singers.

MUS 300 Secondary Piano (1 Credit Per Term)
Rudiments of keyboard study including basic repertoire, technique and sight reading. Emphasis on functional use of keyboard.

MUS 508 Large Instrumental Ensemble (1 Credit Per Term)
One or more meetings per week plus performances in the following organizations: orchestra, wind ensemble, jazz ensemble.

MUS 509 Small Instrumental Ensemble (1 Credit Per Term)
Beginning with the fundamentals of small ensemble playing through advanced chamber music performance. One or more meetings per week.

MUS 560 Vocal Diction (1 Credit Per Term)
Emphasis on fundamentals of phonetics, sound production (as applied to reading and singing) in Italian, German and French.

MUS 568 Opera Workshop (1 Credit Per Term)
Preparation and performance of at least two operatic productions. One production to be a study of a major opera, or scenes from several operas with students learning and performing a variety of roles. The course is open to college voice majors by audition and approval of the major teacher.

Opera Program for Advanced Students,

This program is open to advanced voice students. The curriculum includes rehearsals and performances, coaching, diction and languages, classes in acting, movement, advanced vocal repertoire, special sessions on costume, makeup, fencing.

Students may select various offerings or take the complete program for 12 credits. Tuition will be the same for one or all of the courses. See page 128 for opera tuition and fees.

Private voice instruction available. (See page 128 for voice tuition and fees.)

**MUSIC
ORGANIZA-
TIONS,
ENSEMBLES**

Music Organizations, Ensembles

Most music majors are involved in one or more of the School's larger ensembles — chorus, orchestra, opera workshop, guitar ensemble, harp ensemble, wind ensemble and jazz ensemble. In addition, students participate in smaller chamber ensembles as assigned by the coordinator of chamber music.

CHORUS

Chorus

Open without audition to students, faculty and staff, this large ensemble performs the larger masterworks of the choral literature with orchestra and other appropriate instrumental ensembles. College students assigned to the chorus participate

during two years of enrollment. High school students may participate with permission of the major teacher and choral director.

Chamber Choir

This ensemble is open to students and staff by audition. The finest choral literature from all periods of music is studied and performed on and away from campus.

Wind Chamber Music

Woodwind quintets, octets and special combinations are coached by members of the Clarion Wind Quintet. Literature includes pieces by Danzi, Reicha, Mozart, Beethoven, Dvorak, Schubert, Carter, Hindemith, Stravinsky, etc. Students will be assigned by major teachers.

Brass Chamber Music

Whenever possible the student will be assigned to a small chamber music ensemble based upon recommendation of his major teacher. When assignment is not possible or practicable, the student will be assigned to an ensemble class, the primary purpose being to improve sight reading and to develop good ensemble practices. Repertoire chosen for all groups will represent all major styles, giving the student a comprehensive insight into the literature available for brass ensemble. A performance will be given each term.

String Chamber Music

Organized study and rehearsal of the standard chamber music literature, duos to octets, including works of Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Dvorak, Schoenberg, Webern, Bartok, Berg, Ives, the more contemporary composers, and many others will be required. Chamber groups are coached and supervised by the members of the string faculty.

Percussion Ensemble

Study and rehearsal of percussion music from combinations of two to at least nine players. Works by Benson, Chavez, Colgrass, Cage, Goodman, Kraft, Wuorinen, and many others utilized.

**SCHOOL
OF
MUSIC**

**CHAMBER
CHOIR**

**WIND
CHAMBER
MUSIC**

**BRASS
CHAMBER
MUSIC**

**STRING
CHAMBER
MUSIC**

**PERCUSSION
ENSEMBLE**



Department of Academic Studies

The program of the Department of Academic Studies of the North Carolina School of the Arts offers the student the opportunity to broaden his personal commitment to the arts and, at the same time, gives him an overall perspective of himself as an individual and as a part of society. The academic program is focused on those areas of the humanities, the social, and the natural sciences which best contribute to the general cultural and intellectual awakening of the individual. A graduate of the North Carolina School of the Arts must be equipped to assume a responsible place in society as well as in the performing arts. The truly great artist is the consummate artist whose inquiry and knowledge far transcend the confines of a given area of artistic specialization. Through a well-balanced curriculum, the graduate of the North Carolina School of the Arts should begin to develop historical, aesthetic, philosophic and spiritual values and perspectives.

The School of the Arts provides a high quality of academic training to students from the seventh grade through four years of college. At the secondary school level students fulfill North Carolina State requirements in English, social studies, mathematics, science, health and physical education. A comprehensive program in modern foreign languages is included in their curriculum. Through close observation and a controlled testing program, the individual needs of students are identified and met by remedial work, individual guided study, or advanced placement — sometimes even into college classes. The High School Division is accredited by the North Carolina Department of Public Instruction and by the Southern Association of Colleges and Schools.

The College Division is also accredited by the Southern Association of Colleges and Schools and awards the Bachelor of Music degree and the Bachelor of Fine Arts degree. The student in the degree program may choose from a wide range of offerings in the general areas of English language and literature, modern foreign languages and literatures, humanities and visual arts, and mathematics and natural sciences. Independent study, either by contract or as tutorial work, is arranged for specific interests or for special scheduling difficulties. Attention has been directed to the design of courses especially relevant to the concerns of the arts-oriented student.

ACADEMIC STUDIES

GENERAL

ACADEMIC STUDIES

For students in the Certificate Program remedial and enrichment work is available. Application for enrichment work should be made directly to the Assistant to the Dean of Academic Studies for the College Division.

The college student who completes four years of successful work in his arts area plus forty-eight credits of academic work with a cumulative average of 2.0 is eligible for a Bachelor of Fine Arts degree in Dance or a Bachelor of Music degree in Music. Thirty-six credits of academic work at the 2.0 cumulative average are required for the Bachelor of Fine Arts degree in Drama and Design and Production. The college is accredited by the Southern Association of Colleges and Schools.

FACULTY

William H. Baskin, III, Dean

Noel Kirby-Smith, Assistant to the Dean (College Division)

Jane Higgins Van Hoven, Assistant to the Dean (High School Division)

Arthur J. Ballard, English, Social Studies

William H. Baskin, III, Italian, French

Geneva Brown, Psychology

Gary W. Burke, Social Studies

Marilyn Cardwell, English, French

Robert Countiss, French

Linda Davis, Physical Science; Chemistry, Physics

Elaine Doerschuk, History

Martha Dunigan, Visual Arts (School of Design and Production)

Clyde Fowler, Art History

Charles Frohn, English

Nancy Hudspeth, Italian

Cranford Johnson, Social Sciences (Department of Student Services)

Patricia Johnston, English

FACULTY

Janet Joyner, French

William D. King, English

Noel C. Kirby-Smith, English and Creative Writing

Judith E. Land, Mathematics and Science

Richard H. Miller, Philosophy

Leslie Neumann, Social Studies

William Pruitt, History

Anne T. Shorter, English

William G. Shropshire, Mathematics

Adam Stiener, German (Salem College)

Jane Higgins Van Hoven, Science; Biology, Anatomy, Genetics, Nutrition

Eleonore von Nicolai, German

ACADEMIC STUDIES

Biographical data on faculty listed on pages 139 through 154.

ACADEMICS

COLLEGE

Course Requirements

For a Bachelor of Music degree or a Bachelor of Fine Arts degree in Dance, forty-eight semester hours credit of academic work with a 2.0 cumulative average are required in addition to the successful work in the arts area. Thirty-six semester hours credit of academic work with a 2.0 cumulative average are required, in addition to the work in the arts area, for the Bachelor of Fine Arts degree in Drama and Design and Production.

During each term of the academic year, the normal academic program of the college student consists of four semester hours, each course normally carrying two semester hours. The student will thus have twelve semester hours at the end of each year or a total of forty-eight hours at the end of four years. Modern languages and some science courses carry three semester hours credit. Independent Study courses or special seminars may vary from one semester hour to three semester hours credit depending upon the nature of the course.

Academic Probation and Dismissal from the Degree Program

Students who have completed half of the academic semester hours credit requirements for their degree (24 semester hours for Dance and Music; 18 semester hours for Design and Production and Drama) must maintain a 2.0 cumulative academic average and a 2.0 term average each term. Such a student who fails to achieve either a 2.0 cumulative academic average or a 2.0 term average will be placed on academic probation for the following term. The student whose cumulative academic average falls below 2.0 for two consecutive terms will be dismissed from the degree program.

Students who have not completed half of the academic semester hours credit requirements for their degree must maintain a 1.8 cumulative academic average and a 1.8 term average each term. Such a student who fails to achieve either a 1.8 cumulative academic average or a 1.8 term average for a given term will be placed on academic probation for the following term. The student whose cumulative academic average falls below 1.8 for three consecutive terms will be dismissed from the degree program.

Pass-Fail Grade Designations. Students who have completed more than twenty-four semester hours may elect each term to take one elective course on Pass-Fail basis. Pass-Fail designations have the course credit value indicated in the catalog.

The Pass grade is calculated in the total number of credits. Pass-Fail designations are not calculated in determining the cumulative academic average.

In accordance with existing policy, all enrichment courses will be taken on a Pass-Fail basis.

For degree program students, the student must indicate by the end of the Drop-Add period whether the course is being taken for Pass-Fail credit. This decision is final and cannot be changed.

The student who leaves the School prior to completion of the college degree requirements may be issued a Certificate of Proficiency in his area of specialization. The certificate indicates the amount of time spent in the School and the general level of satisfactory performance. Each of the arts schools has its special requirements for the certificate and these are listed in the requirements of each of the arts schools.

Course Changes

Drop-Add Period. Courses may be added or dropped no later than the end of the first full week of classes in a term.

Course Withdrawal. Upon the advice of the teacher in consultation with the Dean or the Assistant to the Dean, course withdrawal may take place prior to the last two full weeks of classes in a term. Withdrawal without the permission of the teacher and the Dean or the Assistant to the Dean will result in an automatic F.

Course Audit

A regularly registered student of the School may, with the consent of the instructor, audit one or more courses in addition to his normal program. He may not later take for credit a course which he has previously audited. Auditors submit no daily work, take no examinations, and receive no credit for courses.

A person not registered in the School may, with the permission of the instructor, audit one or more courses upon payment to the Business Office of \$10 per course per term.

Transfer Students

A transfer student from an accredited college will receive credit for academic courses paralleling the North Carolina School of the Arts curriculum in which he has a C or better. This transfer of credits is contingent upon the student's averaging a C in his academic work during his first term at the School of the Arts.

ACADEMICS
COLLEGE

Transfer students holding the B.A. or B.S. degree from another institution may obtain a second degree by satisfying the degree requirements of their arts school.

Class Attendance

Class attendance is regarded as an obligation as well as a privilege, and all students shall attend regularly and punctually all classes in which they are enrolled.

Unexcused Absences

The college student is allowed three unexcused absences for each course. An additional unexcused absence will result in his being dropped from the course with a grade of W. At the discretion of the instructor a student may be charged with an unexcused absence for habitual tardiness.

Excused Absences

All absences for health reasons must be cleared through the school infirmary. For students living off campus, illness must be certified by a written statement from a parent or guardian or attending physician. Failure to follow procedures will result in the student being charged with an unexcused absence.

Absences relating to the professional life of the student, when the student is officially representing the School, must be cleared through the related Arts Dean to the Academic Office forty-eight hours before the proposed absence.

Absences related to family emergency must be cleared through the Dean of Students to the Academic Office.

All other absences may be excused only by the Academic Dean. Such excuses must be secured prior to the absence.

Absences from Quizzes and Examinations

Unexcused absence from an announced quiz is counted as a double cut.

Unexcused absence from a regularly scheduled term examination will result in an automatic F. For any examination given earlier than the regularly scheduled time, the student must secure the permission of both the instructor and the Academic Dean. For any such examination the student will pay a \$5 fee.

Absences Before and After Holidays

Unexcused absences the day immediately preceding or following holidays will be charged as double cuts.

Discretionary Cuts

Students who have completed twenty-four semester hours and who have maintained a 3.0 (B) average for two consecutive terms may exercise discretionary cuts in academic courses except for days of announced quizzes, examinations, or the last meeting of classes immediately preceding holidays or the first meeting of classes immediately following holidays. *The student exercising the discretionary cut privilege may not cut three consecutive meetings of any course.* Such consecutive cuts will be reported by the instructor to the Academic Office. The student who drops below a B average for a given term will lose the discretionary cut privilege and return to the standard cut system until he has again maintained the B average for two consecutive terms.

Grading System and Quality Points

Final grades on performance in class work are sent to students and, where appropriate, to parents or guardians after the examinations at the end of each term. In addition, midterm reports are sent to students each term as a warning of less than satisfactory progress. Indication of student achievement is provided by the following grades and assigned quality points:

A	= Exceptional work for highest excellence	4.0
B	= Good work, above average	3.0
C	= Average work	2.0
D	= Minimum requirement for passing	1.0
F	= Failure	0.0
*I	= Incomplete, grade deferred	0.0

*The I grade must be removed during the following term or it is automatically recorded as an F.

The normal time limit to make up an incomplete grade in a course is the end of the term immediately following the term in which the incomplete grade is given,

**ACADEMICS
COLLEGE**

but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

Independent Study

Independent study tutorials or contracts are available to students whose schedules do not permit them to take a desired course or who wish faculty-directed independent study in areas not normally included in the curriculum. These programs are available to the students with permission of the faculty.

Credit Value

The academic year consists of three ten-week terms. Credit value is the semester hour. Most courses carry two semester hours credit. One semester hour equals 75 minutes of class per week per ten-week term. Exceptions are foreign language courses for three semester hours credit representing 200 minutes of class per week; and Visual Arts 101, 102, 103 each for 2 semester hours credit representing five studio hours per week.

Course Numbering

The first digit reflects the level of the course, with the number one indicating a first year level. A course with hyphens (as any foreign language course numbered 101-102-103) indicates a three term course for which credit is not allowed until the three terms are completed. Courses with commas (such as English 101, 102, 103) indicate courses which must be taken in sequence.

**COURSE
DESCRIPTIONS**

**ENGLISH
LANGUAGE
AND
LITERATURE**

Course Descriptions

English Language and Literature

The English language and literature courses are designed to improve the student's written communication, and to provide a program of literary study that is both comprehensive and sufficiently specialized for students of the performing arts.

English 099 Remedial Language Skills

(No Credit)

Students not prepared to enter the degree program will be given intensive remedial work in basic language skills: grammar, composition, vocabulary building. The emphasis of the course will be upon standard diction and coherent writing. Offered three terms each year.

ACADEMICS**COLLEGE****English 101, 102, 103 English Composition and
Introduction to Literature****(2 Credits Per Term)**

Primarily designed to improve student writing through study of the basic principles of composition and rhetoric. The course introduces the major literary genres. Where appropriate and possible the arts activities in the entire school are used in support of the goals and objectives of this course. (Required of all college students except those showing transfer credit or high level of proficiency in language skills.) Offered each year.

English 114 The Old Testament as Literature**(2 Credits)**

Readings from the Old Testament in the light of their beauty and relevance as literary masterpieces. Offered Winter Term.

English 115 Folklore and Mythology**(2 Credits)**

The use of folklore and myth as pattern, structure, symbol and allusion in a selection of literature from classical to modern times. Offered Winter Term.

English 150 The Short Story and the Novella**(2 Credits)**

A course ranging over the world and throughout the records of man's tale-telling impulses for examples of short prose fiction. Reading will be from such widely separate sources as the ancient Hebrew stories in the Old Testament and selections from such masters as Hawthorne, de Maupassant, Chekhov, and Hemingway. Offered Spring Term.

English 199 Vocabulary Building**(1 Credit)**

An independent study course designed for students of all levels aware of vocabulary deficiency, especially for students preparing to take Graduate Record Exams. Offered three terms each year.

English 217 Modern Southern Literature**(2 Credits)**

A study of fiction and poetry by modern writers of the Southern United States. Qualities that characterize literature as "Southern" will be examined in the works of William Faulkner, Flannery O'Connor, Eudora Welty and others. Offered Fall Term.

English 226 Twentieth Century European Novel**(2 Credits)**

A study of major European novels that reflect most significantly the ideas and events of modern times. Offered Winter Term.

English 235 Modern British and American Poetry**(2 Credits)**

A study of the chief formulators of modern British and American poetry with particular emphasis on the works of Robert Frost, T. S. Eliot, Wallace Stevens and William Carlos Williams. Brief consideration also will be given to poems by Ezra Pound, Marianne Moore, e.e. cummings, Dylan Thomas and Theodore Roethke. Students may submit original poetry in partial fulfillment of the requirements of the course. Offered Fall Term.

English 236 Contemporary American and British Poetry**(2 Credits)**

A study of poetry in English since World War II. The emphasis of this course will be on understanding the works of poets whose work has been done from 1940 to the present. Offered Spring Term.

English 248 Drama of the Golden Age: France**(2 Credits)**

Drama from the most creative period of French Literature, the latter half of the 17th century. Readings from Molière, Corneille and Racine. Offered Winter Term.

ACADEMICS

COLLEGE

- English 264 Irish Literature (2 Credits)
Readings from representative works by Yeats, Synge, Shaw, O'Casey and Joyce. Offered Fall Term.
- English 265 Chinese Literature (2 Credits)
A survey of literature from the Ancient *Book of Songs* to novels of the 14th century. Readings from such Chinese philosophers as Confucius and Lao Tzu. Offered Spring Term.
- English 275 Medieval Literature (2 Credits)
Readings selected from texts of English and Continental writers of the period 1100-1500. Chaucer will be studied in depth. Offered Fall Term.
- English 280 Alienation in Modern Man: Melville, Dostoevski, Kafka, Camus (2 Credits)
Readings from representative works by these authors, who probe the nature of good and evil and mirror the anxieties of modern man in this age of transition. Offered Spring Term.
- English 291 Writing Seminar: The One-Act Play (2 Credits)
Students study the basic principles of dramatic writing and write dialogues, scenes, and one or two short plays. Discussion of the work takes place in class meetings and in conferences with the instructor. Prerequisites: Completion of English 101, 102, 103 or permission of instructor.
- English 292 Writing Seminar: The Short Story (2 Credits)
Students study the basic principles of narrative and fiction writing and write personal narratives and short stories. Discussion of the work takes place in class meetings and in conferences with the instructor. Prerequisites: Completion of English 101, 102, 103 or permission of instructor.
- English 293 Writing Seminar: Poetry (2 Credits)
Students study the basic principles of poetic composition and write poems of many kinds. Discussion of the work takes place in class meetings and in conferences with the instructor. Prerequisites: Completion of English 101, 102, 103 or permission of instructor.
- English 341 Shakespeare's Comedies (2 Credits)
A discussion of Shakespeare's major comedies, by type, development, themes and characters. Offered Winter Term.
- English 342 Shakespeare's Tragedies (2 Credits)
The course will focus on the maturation of Shakespeare's tragic view of man as exemplified in five of his greatest plays. Consideration will also be given to Shakespeare's genius for dramaturgy, with emphasis on plot, character portrayal, stagecraft and poetry. Offered Spring Term.
- English 343 Shakespeare's Histories (2 Credits)
A study of Shakespeare's plays as chronicles of the Hundred Years' War and War of the Roses. Offered Fall Term.
- English 347 Eugene O'Neill (2 Credits)
A study of five of O'Neill's greatest plays: *Desire Under the Elms*, *Strange Interlude*, *Mourning Becomes Electra*, *The Iceman Cometh*, and *A Long Day's Journey Into Night* with appraisal of O'Neill's influence upon present-day theatre. Offered Fall Term.
- English 348 Tennessee Williams (2 Credits)
Several of Tennessee Williams' major plays will be read, as well as selected short plays, poems and fiction stories. Offered Winter Term.

ACADEMICS

COLLEGE

MATHEMATICS-SCIENCE

Mathematics-Science

The Mathematics-Science courses are designed to underscore man's quest for understanding of the natural world and to take into account the great influence scientific ideas have on modern philosophy and psychology as well as on sociology and economics.

Mathematics 101, 102, 103 Introduction to Selected

Principles of Mathematics

(2 Credits Per Term)

Designed to make some of the larger values of mathematics accessible to students who have no pressing need to be expert in manipulative techniques. Topics will include mathematical logic, set theory, elementary probability, nature of mathematics and its role in society. Offered in alternate years with Mathematics 111, 112, 113. Offered 1976-1977.

Mathematics 111, 112, 113 Advanced Algebra and Trigonometry (2 Credits Per Term)

An introduction to mathematical analysis. Number systems, inequalities, equations and graphs, trigonometric functions, inverse trigonometric functions, conic sections, mathematical induction, logarithmic and exponential functions, complex numbers. A more demanding course than Mathematics 101, 102, 103. Offered 1977-1978.

Science 101 Mechanics and Light

(2 Credits Per Term)

Presentation of the basic concepts of force, motion and light with major emphasis on their applications to daily life. Offered Fall Term.

Science 102 Matter and Waves

(2 Credits Per Term)

A survey of phenomena associated with matter including the nature of waves in matter. Particular attention is given the physics of sound and music. Offered Winter Term.

Science 103 Electrical and Atomic Energy

(2 Credits Per Term)

A basic nonmathematical treatment of electricity and nuclear power. Environmental implications of these energy forms will be discussed. Offered Spring Term.

Science 210 Nutrition, Behavior and Culture

(3 Credits)

A study of the concepts of normal nutrition as they relate to all age groups with specific reference to the needs of young adults and performers. The cultural and behavioral aspects of nutritional patterns will be considered, using community resources when available. Offered Spring Term.

Science 214 Ecology

(2 Credits)

A study of the interrelationships and interdependence of all living things. Representative ecosystems will be considered, as well as broader patterns of life on earth. Offered Fall Term.

Science 215 Environmental Problems

(2 Credits)

A consideration of the role of man in the destruction and preservation of his environment, using North America as a specific example. Problems of population, pollution and personal responsibility will be considered. Offered Winter Term.

Science 217 Heredity, Evolution and Society

(2 Credits)

A study of human genetics as it applies to individuals and society. Emphasis will be upon the principles of human heredity. Offered Spring Term.

Science 221, 222, 223 Human Anatomy and Physiology

(2 Credits Per Term)

A general course designed to teach a basic understanding of the structure and function of the human body. Practical considerations are given to the arts interests of the individual student. Offered 1976-1977.

**ACADEMICS
COLLEGE**

**MODERN
LANGUAGES**

Modern Languages

The Modern Language program serves a twofold purpose. It seeks to develop practical ability in language and to reinforce the work of the arts programs, especially in the areas of music and dance. The student does not receive credit for less than a year of a beginning Modern Language.

French 101-102-103 Elementary French (3 Credits Per Term)

An introduction to the French language through audiolingual techniques. The major emphasis is on conversation, with attention to elements of pronunciation, basic grammar and the culture from which the language derives. Four class meetings per week. Offered each year.

French 201, 202, 203 Intermediate French (3 Credits Per Term)

A continuation of French 101-102-103. Four class meetings per week. Offered each year. Prerequisites: French 101-102-103 or equivalent.

French 301, 302, 303 Advanced French (3 Credits Per Term)

A course centered upon the contemporary literature of France and designed to extend the student's vocabulary, pronunciation and understanding of the culture from which the language derives. Offered each year. Prerequisites: French 101-102-103; 201, 202, 203 or equivalent, and permission of the instructor.

French 499 Tutorial (Credit To Be Arranged)

A tutorial course designed to fit individual needs and individual levels of proficiency. Special problems and special interest areas are treated depending on individual needs of students enrolled. Offered on demand and when staff permits. Prerequisites: French 101-102-103; 201, 202, 203 or equivalent, and permission of the instructor.

German 101-102-103 Elementary German (3 Credits Per Term)

An introduction to German through audiolingual techniques. The major emphasis is on conversation with attention to basic grammar, reading and writing the language and on an introduction to German culture. Offered each year.

German 201, 202, 203 Intermediate German (3 Credits Per Term)

A course focusing on a thorough review of German reading, writing and grammar. Expansion on conversational skills. Offered each year. Prerequisites: German 101-102-103.

German 301, 302, 303 Advanced German (3 Credits Per Term)

A course focusing on modern German literature and drama. Typical works of the contemporary, the Romantic, and the Classical periods will be studied. The prose and poetry as well as plays by German language writers will also enhance vocabulary, pronunciation, and grammar through classroom discussion and conversation. Offered on demand and when staff permits. Prerequisites: German 101-102-103; 201, 202, 203 or equivalent and permission of the instructor.

German 499 Tutorial (Credit To Be Arranged)

A tutorial course designed to fit individual needs and individual levels of proficiency. Special problem areas are treated depending on needs of the students enrolled. Offered on demand and when staff permits. Prerequisites: German 101-102-103; 201, 202, 203 or equivalent and permission of the instructor.

Italian 101-102-103 Elementary Italian (3 Credits Per Term)
An introduction to the Italian language through audiolingual techniques. The major emphasis is on spoken Italian with attention to elements of pronunciation, basic grammar, and the culture from which the language derives. Four class meetings per week. Offered each year.

Italian 201, 202, 203 Intermediate Italian (3 Credits Per Term)
Continuation of structure and vocabulary building, conversation, and additional reading and civilization materials. Four class meetings per week. Offered each year. Prerequisites: Italian 101-102-103.

Italian 301, 302, 303 Advanced Italian (3 Credits Per Term)
A course centered upon the contemporary literature of Italy and designed to extend the student's vocabulary, pronunciation and understanding of the culture from which the language derives. Taught in Italian. Offered each year. Prerequisites: Italian 101-102-103; 201, 202, 203 or equivalent.

Italian 499 Tutorial (Credit To Be Arranged)
A tutorial course designed to fit individual needs and individual levels of proficiency. Special problem areas are treated depending on needs of the students enrolled. Offered on demand and when staff permits. Prerequisites: Italian 101-102-103; 201, 202, 203 or equivalent and permission of the instructor.

Social Sciences

The Social Science courses offer a variety of approaches to the study of man, his thought, and his society, and are designed to serve as reinforcement and stimulus to the understanding of self and the world. Some of the social science courses are rotated to give a broader scope of elective offerings.

Social Science 120 Introductory Psychology (2 Credits)
Theories on personality development, perception, learning and creativity. Students will relate class discussion to their own creative and performing interests either by analyzing or creating a work of art based on psychological principles. Offered Fall and Spring Terms.

Social Science 180 Introduction to Management in the Arts (2 Credits)
An introduction to the field of arts management. The course is designed to develop a bibliography of sources including books, periodicals, organizations and people; to approach management topics from the perspective of both artists and managers, and to lay the foundation for continued individual study and development in the field.

Social Science 199 Creative Learning Project (1 or 2 Credits Per Term)
An in-service training experience in which students work with preschool children in the Creative Learning Center to build the children's confidence and sense of identity and to stimulate mental, social and physical growth through arts-related group experience. Offered three terms each year.

Social Science 214 Human Sexuality (2 Credits)
The main areas this course will cover are: masculine and feminine roles, sexual behavior, sexual dysfunction, attitudes about sexuality, the erotic in the arts and society and sexuality. Offered Fall Term.

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- Social Science 215 Marriage, Intimacy and Communication (2 Credits)**
Through discussion, experiential learning methods and research, this class will consider effective and destructive ways of communication and their consequences in marriage and between other persons in close relationships. Interviewing a family is one of the course experiences. Readings and some writing. Offered Winter Term.
- Social Science 216 Patterns of Family Living (2 Credits)**
In this course, the topics will be: History of the family, types of family organization, parent/child relations, family crises and the family and the future. Offered Spring Term.
- Social Science 220 Advanced Psychology (2 Credits)**
A second level of psychology designed for students who have had at least one introductory level course. Offered Winter Term. Prerequisite: SOS 120 or equivalent.
- History 101 Western Civilization: The Rise of Urban Society; The Mediterranean World to 500 A.D. (2 Credits)**
A study of the emergence of civilizations in the Ancient Near East and the contributions of Greece and Rome to the Western World. Offered Fall Term.
- History 102 Western Civilization: The Rise of Urban Society; Medieval and Early Modern Europe 500-1815 A.D. (2 Credits)**
Medieval Institutions, the Renaissance, the Reformation, the Scientific Revolution, the Enlightenment and the French Revolution. Offered Winter Term.
- History 103 Western Civilization: The Rise of Urban Society Since 1815 (2 Credits)**
Industrial and political revolution, urbanization, nationalism, imperialism, socialism, communism, fascism, and the end of European world predominance. Offered Spring Term.
- History 214 Men and Ideas in American Diplomacy, 1776-1898**
An examination of the men and ideas molding American Diplomacy from the American Revolution to the Spanish-American War. Offered Fall Term.
- History 215 America in World Affairs, 1898-1945 (2 Credits)**
An examination of the United States' extension of its territorial boundaries in the Caribbean and the Pacific and its shift from isolation to increasing involvement in international affairs. The class will discuss the Spanish American War, the origins of America's China policy, American intervention in the Caribbean and World War I, the isolationist era and American entry into the Second World War. Offered Winter Term.
- History 216 The Crucible of Power: American Diplomacy in the Era of the Cold War, 1945 to the Present (2 Credits)**
The course will devote special attention to the President's role in shaping foreign policy beginning with Roosevelt's approach to World War II. The course will also consider topics in contemporary issues in foreign policy. Offered Spring Term.
- History 221 Renaissance and Reformation England (2 Credits)**
A study of ideas, institutions and society in Shakespeare's England. Offered Fall Term.
- History 222 England: 17th and 18th Century (2 Credits)**
An examination of the economic, social and political innovations of 17th and 18th century England. Offered Winter Term.
- History 223 Modern England (2 Credits)**
An intensive study of the intellectual, cultural and political ferment which accompanied England's transition from the 19th to the 20th century. Offered Spring Term.

History 231 The World in the 20th Century:

Europe's Golden Age, 1871-1918

(2 Credits)

Europe's world predominance, the second scientific revolution, modernism in art and literature, World War I. Offered Fall Term.

History 232 The World in the 20th Century:

Versailles to Hiroshima, 1919-1945

The breakdown of Europe, the emergence of new states, the rise of totalitarianism, World War II. Offered Winter Term.

History 223 The World in the 20th Century: The World since 1945

(2 Credits)

The Cold War, the great powers and their rivalry, the end of colonialism. Offered Spring Term.

Directed Readings in History (Offered on Demand)

History 299 French History, 1610-1815

(2 Credits)

The development of absolutism, the "Golden Age" of France, the Old Regime, the Enlightenment and the age of revolution.

History 299 Italian History, 1815 to the Present

(2 Credits)

The Risorgimento, Italian unity, Italy and the First World War, Fascist Italy, Postwar Italy.

History 299 German History, 1815 to the Present

(2 Credits)

The emergence of the German Empire, the Age of Bismarck, Germany in World War I, the Weimar Republic, Nazi Germany, Germany since World II.

Philosophy 110 Introduction to Philosophy

(2 Credits)

An introduction to some of the writings of philosophers on such questions as the existence of God, the reality of free-will, the nature of human destiny and other philosophical topics. Offered Winter Term.

Philosophy 115 Imagination in Science and Art

(2 Credits)

An examination of the nature of science and its relationships to the activity of artists. Readings will be chosen from J. Bronowski and others who have addressed the question of the interrelationship of the artistic and scientific imagination. No background in science is required, only interest and curiosity. Offered Fall Term.

Philosophy 130 Introduction to Moral Philosophy

(2 Credits)

How does one decide to live? This is the fundamental question of moral philosophy. Readings will vary from year to year but can include Kant, Hobbes, and other philosophers who are influencing contemporary discussion. Offered Fall Term.

Philosophy 140 Introduction to Philosophy of Art

(2 Credits)

What is a work of art? How does one understand it? How are we to understand the activity of the artist and the interrelationship among the various arts? These questions provide the main topics of the course. Readings will be chosen from classical and contemporary artists and philosophers. Offered Spring Term.

Philosophy 211 Plato and Platonism

(2 Credits)

"The history of philosophy," says Whitehead, "is a series of footnotes to Plato." The course will examine some of the basic themes in Plato's thought and their continuing influence. Offered Winter Term.

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HUMANITIES

Philosophy 230 Justice, Equality, and Human Rights (2 Credits)
Is there any sense in which all human beings really are equal? What is justice, and how are we to tell when a state, a policy, or an action is just? These topics will be explored, with readings from classical and contemporary sources. Offered Spring Term.

Humanities 114 Elements of Music for Nonmusicians (2 Credits)
The course is designed to provide a more specific awareness of the elements, media, forms and styles of music as an enrichment dimension in career preparation in the performing arts. For nonmusicians only. Offered Spring Term.

Humanities 121 Art History: Ancient and Medieval World (2 Credits)
A historical survey of the development of painting, sculpture and architecture of the Ancient and Medieval World as a manifestation of the cultural evolution of the Western World. Offered Fall Term.

Humanities 122 Art History: Renaissance World (2 Units)
The painting, sculpture and architecture of the Renaissance World as a manifestation of the cultural evolution of the Western World. Offered Winter Term.

Humanities 123 Art History: Modern World (2 Credits)
A survey of the development of painting, sculpture and architecture of the Western World in the 19th and 20th centuries. Offered Spring Term.

Humanities Seminar 201 Literature and Society in Colonial America (2 Credits History)
(2 Credits Literature)
A topical survey of the foundations of American culture during the colonial period, with special attention to the literature, music and decorative arts of the colonists. The time span covered by the first term is approximately 1492 to 1800. Offered Fall Term.

Humanities Seminar 202 Literature and Society in the United States, 1800-1918 (2 Credits History)
(2 Credits Literature)
A topical survey of the problems of nationhood, emphasizing the formation of American political parties, the sectional tensions preceding the Civil War, and the problems of Reconstruction. In literature, the emphasis will be placed upon the development of a unique and vigorous American genre from the influence of the frontier and internal strife against the background of aesthetic Romanticism. Offered Winter Term.

Humanities Seminar 203 Literature and Society in Modern America, 1900-1976 (2 Credits History)
(2 Credits Literature)
A topical survey of the United States in the 20th century, with special attention to the emergence of an urbanized, industrialized world power. In literature, the emphasis will be placed upon the genesis of skepticism, disillusionment, and doubt that replaced the optimistic assessments of the American "experiment," upon American literature which became more original aesthetically, more experimental and more sophisticated. Offered Spring Term.

VISUAL ARTS

Visual Arts

The Visual Arts program is designed to stimulate a more profound understanding of painting and sculpture and to provide technique which will increase the creative activity of all students. The laboratory courses in visual arts are counted as arts credit for Design and Production majors. They are elective academic credits for all other students.

ACADEMICS
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Visual Arts 101 Drawing (2 Credits)
Introduction to the basics of drawing by exploring different techniques and approaches using charcoal and pencil. Vocabulary stressed. Field trips planned to local galleries to help students develop awareness and appreciation of art. Offered Fall Term.

Visual Arts 102 Ceramics and Sculpture (2 Credits)
Introduction to ceramics through different methods of hand building followed by work on the potter's wheel. Some glazing will be done. Simple sculptural problems will be explored using other media in addition to clay, i.e., plaster, wire or wood, etc. There will be a \$10 materials fee charge per student. Offered Winter Term.

Visual Arts 103 Painting (2 Credits)
Exercise in the handling of the medium with emphasis upon individual development and expression. The vocabulary of painting is stressed. Trips to local galleries planned. Offered Spring Term.

DEP 137 Elements of Lighting Design (2 Credits Per Term)
An introduction and survey of the principles of lighting design for the nondesigner, focusing on the history, development, function and future of lighting design for the stage. This course is available for academic credit to nondesign and production majors. Offered 1976-1977.

DEP 157 Elements of Scene Design (2 Credits Per Term)
An introduction and survey of the principles of scene design for the nondesigner, focusing on the process of theatrical design as influenced by the Western physical stage. This course is available for academic credit to nondesign and production majors. Offered 1976-1977.

DEP 167 Elements of Costume Design (2 Credits Per Term)
An introduction and survey of the principles of costume design for the nondesigner, as related to history and theatrical productions, including drama, dance and opera. This course is available for academic credit to nondesign and production majors. Offered 1976-1977.

ACADEMICS

HIGH SCHOOL

Registration

Junior and Senior High

The junior and senior high school students will follow the same registration procedures as the college student. (See Registration page 37.)

Course Requirements

The student must comply with the regulations of the state of North Carolina for the high school diploma. Electives beyond the basic academic requirements for graduation may be selected from available academic high school and college courses.

Total Credits Required for High School Graduation

English	4 units
Physical Education/Health	1 unit
Biology	1 unit
Science Elective	1 unit
U.S. History	1 unit
Social Studies Elective	1 unit
Mathematics	1 unit
Arts Units and Electives	6 units
Total	16 units

Course Changes

No student will be permitted to drop or add courses after his registration is complete except with the approval of the Academic Advisor and the instructor of the course.

Class Attendance

Regular, prompt class attendance is regarded as a responsibility as well as a privilege. If, during a term, a student acquires two unexcused absences, his parents are notified. When a student acquires three unexcused absences in a course, he is in jeopardy of being dropped from the course.

Excused Absences

Students may be excused from classes for reasons of health or family emergency, or when officially representing the School in an arts activity. (See College Division regulations: Excused Absences.)

All excused absences must be recorded in the office of the Academic Dean.

Absences from Final Examination

ACADEMICS

- Failure to take a final examination, without previous arrangement with the instructor and the approval of the Academic Dean, will result in an automatic F, since this will be presumed to be an unexcused absence.

HIGH SCHOOL

Grading System

Students are graded in academic courses on the following basis:

- A Work of highest degree of excellence
- B Good work, above average
- C Average, solid work
- D Work that meets only the minimum requirement for passing
- F Failing work
- *I Incomplete

*The grade I indicates that the student, who is passing his work at examination time, for legitimate reasons did not take the final examination, hand in assigned work, or otherwise complete the course requirements. The I must be removed during the following term or it will revert to an automatic F.

The normal time limit to make up an incomplete grade in a course is the term immediately following the term in which the incomplete grade is given, but the individual faculty member may place a specific time restriction on making up the incomplete grade. The grade form for the term in which the incomplete grade is given should specify any unusual or special arrangements made between the faculty and the student.

Course Descriptions

COURSE DESCRIPTIONS

English Program

ENGLISH PROGRAM

Development of reading and writing skills, enjoyment and appreciation of literature and development of taste and critical judgment are the general objectives that guide the design of the program.

Remedial English

Students demonstrating marked deficiencies in reading and writing abilities are offered remedial work.

ACADEMICS

HIGH SCHOOL

Seventh Grade English

Eighth Grade English

A two-year program with emphasis on development of grammar knowledge and writing skills. Plays of appropriate levels are studied as well as simple short stories and narrative poetry with uncomplicated rhythms and imagery.

English I

In the first year of high school, concentration is on grammar and composition; study of drama, mythology and poetry.

English II

Grammar and composition, study of short, uncomplicated novels, plays of appropriate complexity and of narrative and lyric poetry.

English III

At this level the student concentrates on major writers of American Literature. The course emphasizes expository techniques in writing.

English IV

At the senior level the student works with English literature. Course emphasizes composition to develop elements of style along with critical analysis of literature studied.

English Honors (Advanced Students)

Seminar style course for advanced students, aimed to develop a personal critical style; readings from world literature. Discussion and writing emphasized.

THE

MATHEMATICS- SCIENCE PROGRAM

The Mathematics-Science Program

The Mathematics-Science program in the secondary school is designed to introduce the student to the fundamental principles and basic techniques of mathematics and science. Special attention is given to the specific interests and needs of individual students.

Seventh Grade Mathematics

Eighth Grade Mathematics

A two-year program of the basic principles and techniques of mathematics. A pre-Algebra course with emphasis upon problem solving and upon the discovery of mathematical patterns.

General Mathematics

Basic principles and techniques of mathematics. An introduction to Algebra I. Emphasis is placed upon experimentation, inductive thinking, discovery, and deductive reasoning, as well as upon the more practical aspects of mathematics.

Mathematics I Elementary Algebra

An introductory course which should help the student to understand some of the basic structure of algebra, to acquire facility in applying algebraic concepts and skills, and to appreciate the role of deductive reasoning in algebra and the need for precision in the language.

Mathematics II Intermediate Algebra

A continuation of the work begun in Algebra I, reenforcing and extending the student's awareness of principles and mastery of techniques.

**ACADEMICS
HIGH SCHOOL**

Mathematics III Geometry

Euclidean plane and solid geometry with an introduction to non-Euclidean geometry. Emphasis is upon inductive thinking, discovery, and deductive reasoning; appreciation of the postulational nature of mathematics and the development of logical thought.

Mathematics 101, 102, 103 (See College Listings)

Qualified advanced high school students may take the college mathematics course for high school credit. Offered in alternate years with Mathematics 111, 112, 113.

Mathematics 111, 112, 113 (See College Listings)

Qualified advanced high school students may take the college mathematics course for high school credit. Offered in alternate years with Mathematics 101, 102, 103.

Seventh Grade Science

SCIENCE

Eighth Grade Science

A two-year program covering basic principles and techniques of science.

Science I Physical Science

A general introduction to physics and chemistry on a level less abstract than that of the more specific science courses. Open to all high school students. Offered in alternate years with Science IV.

Science II Biology

Through lecture, discussion and laboratory work the student is instructed in the general methods of science using biology as a vehicle. Emphasis in two terms is on human biology; third term focuses on man and his environment.

Science III Chemistry

Through lecture, discussion and laboratory work the student is instructed in the general methods of science using chemistry as a vehicle. Particular emphasis is given to problem discovery.

Science IV Earth Science

A general study of the earth and its place in the universe. Attention is given to features of the earth as well as forces which influence change in these features. Offered in alternate years with Science I—Physical Science.

Science V Physics

An introduction to the concepts and methods involved in the study of matter and energy. Basic mathematical skills are necessary.

Foreign Language Program

**FOREIGN
LANGUAGE
PROGRAM**

A four-year program of French is offered. The college French, German and Italian courses are open to high school students with good background in language skills. The entire foreign language program is directed toward achieving practical use of the language with emphasis on current speech patterns and writing style. Work in the language laboratory is an integral part of each foreign language course.

French I

Introduction to the basic sounds and speech patterns of French. Emphasis is on total control of material learned, including the speaking, writing reading and aural-oral comprehension of the language. Basic conversation is introduced and used extensively.

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French II

Continued study of the language including introduction of finer points of grammar, composition, and conversation. Further emphasis on the four aspects of language learning introduced in French I.

French III

A study in depth of the language including phonetics, more advanced grammar structures, and a range of literary works, presented in a conversational atmosphere. Classes are usually conducted in French.

French IV

Study of language accompanied by analysis and interpretation of a broader scope of the literature. Conducted purely in French. (Enrollment only by permission of instructor.)

SOCIAL STUDIES PROGRAM

Social Studies Program

The social studies program seeks to develop the student's ability to use men's past experiences as a guide to solving the problems of the present and future. It also strives to develop a student's appreciation for history as an enjoyable and fascinating foundation for any cultural enrichment.

Seventh Grade Social Studies

Eighth Grade Social Studies

The two-year program includes a study of U.S. History before 1900; Government and politics; world geography; current events and contemporary problems.

Social Studies Ancient and Medieval History

The rise of Western classical culture and the development of medieval civilization. In order to present a world view, comparative units will be presented on the early civilizations of Asia, Africa and America. The first term will be devoted to pre-Grecian history; the second term, Greece and Rome; and the third will deal with the Middle Ages.

Social Studies Modern European History

Geared for grades 11 and 12, this is an advanced history course dealing with cultural developments in Europe during the 18th, 19th and 20th centuries. The course requires the student's maintaining a portfolio which helps him to develop his understanding of European culture and European contributions to the fine arts, using the student's artistic interests as focal points.

Social Studies American Studies

(The student chooses one of the following units for each of the terms in the year. Offerings are subject to change.)

Pluralistic Society. An examination of the "melting pot" theory. A study of racial and ethnic minority groups, both native and immigrant (voluntary or enslaved). Their abilities and disabilities; their contributions to and confrontations with the mainstream of political, social and economic development in the United States; their attempts to become Americanized and/or to retain their identities, culture and histories.

Protest and Reform. The study of how protest and reform are conducted and achieved within the structure of our economic and political institutions, the Black movement in the United States from reconstruction to the present day is used as a model. Discussions also involve other 20th century protest movements.

ACADEMICS
HIGH SCHOOL

Social History. Fads and fancies. Manners and morals. How individuals and ethnic, racial and socioeconomic groups have spent their days in work and play, worship, entertainment and interaction with each other. How Americans have tried to obtain, maintain and enhance their interests at the expense of other Americans or in cooperation with them. Emphasis is placed upon the changing conditions within American society during the 1960s and early 1970s.

Constitutional Government and Civil Liberties. This course involves the study of institutions and processes which allocate values for society as a whole. The students will develop a basic understanding of the structure and functionings of the American national political institutions and processes. Not only will the Constitution (and its development) be considered, but emphasis will be given to the role of the Supreme Court in interpreting the Constitution and in protecting the civil rights or liberties that are guaranteed in that heritage. Areas of concentrated study in the consideration of civil liberties include: freedom of speech, due process, right to a fair trial, segregation and desegregation, and freedom of religion.

Mass Society. The consideration of the changing domestic priorities since World War II. Emphasis will be given to such topics as poverty, welfare, ecology, urban problems, etc. A study in depth of the political, economic and social problems which face modern American mass society. Special emphasis is given to the artist's relation to these problems.

History of American Art. This course examines the maturation of the American nation through the study of art, i.e., painting, sculpture and architecture. Although the students will study American art from the 17th century until the present, emphasis in the course will be given to later 19th and 20th century developments.

Interdisciplinary American Aesthetic Perspectives

American Aesthetic Perspectives. By combining the disciplines of American Literature and American History this course meets the high school graduation requirements for both subjects. The course integrates literature and history with an introduction to the fine arts using the students' art interests as focal points. (Limited Enrollment) (2 units: 1 unit English III and 1 unit American History)

Health and Physical Education

The physical education requirement for high school students is met in the case of drama and dance students through their regularly scheduled arts courses. For music, visual arts and design and production students a program is offered under the direction of the Department of Student Services.

In addition to the above, a course in Personal Growth and Development which fulfills the health requirement is offered for all high school students through the Department of Student Services.

The unit of physical education and health is a requirement for the high school diploma from the state of North Carolina.

**HEALTH AND
PHYSICAL
EDUCATION**

Visual Arts

Junior High School Art Seventh Grade

Junior High School Art Eighth Grade

A two-year program of basic orientation in simple art techniques. Required by the State of North Carolina for junior high school.

**VISUAL
ARTS**

FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT OF 1974

Family Educational Rights and Privacy Act of 1974

It is the policy of the School to make public, when appropriate, information of the type listed in Subsection A in this section dealing with "directory information."

Students and/or parents wishing to withhold any or all of this information should notify the Registrar's Office.

Subsection (a)

(1)

(A) No funds shall be made available under any applicable program to any educational agency or institution which has a policy of denying, or which effectively prevents, the parents of students who are or have been in attendance at a school of such agency or at such institution, as the case may be, the right to inspect and review the education records of their children.

If any material or document in the education record of a student includes information on more than one student, the parents of one of such students shall have the right to inspect and review only such part of such material or document as relates to such student or to be informed of the specific information contained in such part of such material.

Each educational agency or institution shall establish appropriate procedures for the granting of a request by parents for access to the education records of their children within a reasonable period of time, but in no case more than forty-five days after the request has been made.

(B) The first sentence of subparagraph (A) shall not operate to make available to students in institutions of postsecondary education the following materials:

(i) financial records of the parents of the student or any information contained therein;

(ii) confidential letters and statements of recommendation,
—which were placed in the education records prior to January 1, 1975,
—if such letters or statements are not used for purposes other than those for which they were specifically intended;

(iii) if the student has signed a waiver of the student's right of access under this subsection in accordance with subparagraph (C), confidential recommendations—

(I) respecting admission to any educational agency or institution,

(II) respecting an application for employment, and

(III) respecting the receipt of an honor or honorary recognition.

(C) A student or a person applying for admission may waive his right of access to confidential statements described in clause (iii) of subparagraph (B), except that such waiver shall apply to recommendations only if

(i) the student is, upon request, notified of the names of all persons making confidential recommendations and

(ii) such recommendations are used solely for the purpose for which they were specifically intended.

Such waivers may not be recurred (sic) as a condition for admission to, receipt of financial aid from, or receipt of any other services or benefits from such agency or institution.

(2) No funds shall be made available under any applicable program to any educational agency or institution unless the parents of students who are or have been in attendance at a school of such agency or at such institution are provided an opportunity for a

FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT OF 1974

- hearing by such agency or institution, in accordance with regulations of the Secretary, to challenge the content of such student's education records, in order
- to insure that the records are not inaccurate, misleading, or otherwise in violation of the privacy or other rights of students, and
 - to provide an opportunity for the correction or deletion of any such inaccurate, misleading, or otherwise inappropriate data contained therein and
 - to insert into such records a written explanation of the parents respecting the content of such records.
- (3) For the purposes of this section the term "educational agency or institution" means any public or private agency or institution which is the recipient of funds under any applicable program.
- (4)
- (A) For the purposes of this section, the term "education records" means, except as may be provided otherwise in subparagraph (B), those records, files, documents, and other materials which—
 - (i) contain information directly related to a student, and
 - (ii) are maintained by an educational agency or institution, or by a person acting for such agency or institution.
 - (B) The term "education records" does not include—
 - (i) records of institutional, supervisory, and administrative personnel and educational personnel ancillary thereto
 - which are in the sole possession of the maker thereof and
 - which are not accessible or revealed to any other person except a substitute;
 - (ii) if the personnel of a law enforcement unit do not have access to education records under subsection (b)(1), the records and documents of such law enforcement unit which
 - (I) are kept apart from records described in subparagraph (A),
 - (II) are maintained solely for law enforcement purposes, and
 - (III) are not made available to persons other than law enforcement officials of the same jurisdiction;
 - (iii) In the case of persons who are employed by an educational agency or institution but who are not in attendance at such agency or institution,
 - records made and maintained in the normal course of business which relate exclusively to such person in that person's capacity as an employee and
 - are not available for use for any other purpose; or
 - (iv) records on a student who
 - is 18 years of age or older, or
 - is attending an institution of postsecondary education, which
 - are created or maintained by a physician, psychiatrist, psychologist, or other recognized professional or para-professional acting in his professional or para-professional capacity or assisting in that capacity, and which
 - are created, maintained, or used only in connection with the provision of treatment to the student, and
 - are not available to anyone other than persons providing such treatment; provided, however, that such records can be personally reviewed by a physician or other appropriate professional of the student's choice.
- (5)
- (A) For the purposes of this section the term "directory information" relating to a student includes the following:

FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT OF 1974

- the student's name,
 - address,
 - telephone listing,
 - date and place of birth,
 - major field of study,
 - participation in officially recognized activities and sports,
 - weight and height of members of athletic teams,
 - dates of attendance,
 - degrees and awards received, and
 - the most recent previous educational agency or institution attended by the student.
- (B) Any educational agency or institution making public directory information
 - shall give public notice of the categories of information which it has designated as such information with respect to each student attending the institution or agency and
 - shall allow a reasonable period of time after such notice has been given for a parent to inform the institution or agency that any or all of the information designated should not be released without the parent's prior consent.
- (6) For the purposes of this section, the term "student"
 - includes any person with respect to whom an educational agency or institution maintains education records or personally identifiable information, but
 - does not include a person who has not been in attendance at such agency or institution.
- (b) (1) No funds shall be made available under any applicable program to any educational agency or institution which has a policy or practice of permitting the release of education records [or personally identifiable information contained therein other than directory information, as defined in paragraph (5) of subsection (a)], of students without the written consent of their parents to any individual, agency, or organization, other than to the following—
 - (A) other school officials, including teachers within the educational institution or local educational agency who have been determined by such agency or institution to have legitimate educational interests;
 - (B) officials of other schools or school systems in which the student seeks, or, intends to enroll, upon condition that the student's parents
 - be notified of the transfer,
 - receive a copy of the record if desired, and
 - have an opportunity for a hearing to challenge the content of the record;
 - (C) authorized representatives of
 - (i) the Comptroller General of the United States,
 - (ii) the Secretary,
 - (iii) an administrative head of an education agency (as defined in section 108(c) of this Act), or
 - (iv) State educational authorities,
 - under the conditions set forth in paragraph (3) of this subsection; and
 - (D) in connection with a student's applications for, or receipt of, financial aid;
 - (E) State and local officials or authorities to which such information is specifically required to be reported or disclosed pursuant to State statute adopted prior to November 19, 1974;
 - (F) organizations conducting studies for, or on behalf of, educational agencies or institutions for the purpose of
 - developing, validating, or administering predictive tests,
 - administering student aid programs, and

FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT OF 1974

- improving instruction
 - if
 - such studies are conducted in such a manner as will not permit the personal identification of students and their parents by persons other than representatives of such organizations and
 - such information will be destroyed when no longer needed for the purpose for which it is conducted;
 - (G) accrediting organizations in order to carry out their accrediting functions;
 - (H) parents of a dependent student of such parents, as defined in section 152 of the Internal Revenue Code of 1954; and
 - (I) subject to regulations of the Secretary in connection with an emergency, appropriate persons if the knowledge of such information is necessary to protect the health or safety of the student or other persons.
- (2) No funds shall be made available under any applicable program to any education agency or institution which has a policy or practice of releasing or providing access to, any personally identifiable information in education records
- other than directory information, or
 - as is permitted under paragraph (1) of this subsection
- unless—
- (A) there is written consent from the student's parents specifying
 - records to be released,
 - the reasons for such release, and
 - to whom, and

with a copy of the records to be released to the student's parents and the student if desired by the parents, or
 - (B) such information is furnished
 - in compliance with judicial order, or
 - pursuant to any lawfully issued subpoena,

upon condition that parents and the students are notified of all such orders or subpoenas in advance of the compliance therewith by the educational institution or agency.
- (3) Nothing contained in this section shall preclude authorized representatives of
- (A) the Comptroller General of the United States,
 - (B) the Secretary,
 - (C) an administrative head of an education agency or
 - (D) State educational authorities
- from having access to student or other records which may be necessary
- in connection with the audit and evaluation of Federally supported education programs, or
 - in connection with the enforcement of the Federal legal requirements which relate to such programs:
- Provided, that except when collection of personally identifiable information is specifically authorized by Federal law,
- any data collected by such officials shall be protected in a manner which will not permit the personal identification of students and their parents by other than those officials, and
 - such personally identifiable data shall be destroyed when no longer needed for such audit, evaluation, and enforcement of Federal legal requirements.
- (4)
- (A) Each educational agency or institution shall maintain a record, kept with the education records of each student,

FAMILY EDUCATIONAL RIGHTS AND PRIVACY ACT OF 1974

—which will indicate all individuals (other than those specified in paragraph (1)(A) of this subsection), agencies, or organizations which have requested or obtained access to a student's education records maintained by such educational agency or institution, and

—which will indicate specifically the legitimate interest that each such person, agency, or organization has in obtaining this information.

Such record of access shall be available only

—to parents,

—to the school official and his assistants who are responsible for the custody of such records, and

—to persons or organizations authorized in, and under the conditions of, clauses (A) and (C) of paragraph (1) as a means of auditing the operation of the system.

(B) With respect to this subsection, personal information shall only be transferred to a third party on the condition that such party will not permit any other party to have access to such information without the written consent of the parents of the student.

(c) The Secretary shall adopt appropriate regulations to protect the rights of privacy of students and their families in connection with any surveys or data-gathering activities conducted, assisted, or authorized by the Secretary or an administrative head of an education agency.

Regulations established under this subsection shall include provisions controlling the use, dissemination, and protection of such data.

No survey or data-gathering activities shall be conducted by the Secretary, or an administrative head of an education agency under an applicable program, unless such activities are authorized by law.

(d) For the purposes of this section, whenever a student

—has attained eighteen years of age, or

—is attending an institution of postsecondary education

the permission or consent required of and the rights accorded to the parents of the student shall thereafter only be required of and accorded to the student.

(e) No funds shall be made available under any applicable program to any educational agency or institution unless such agency or institution informs the parents of students, or the students, if they are eighteen years of age or older, or are attending an institution of postsecondary education, of the rights accorded them by this section.

(f) The Secretary, or an administrative head of an education agency, shall take appropriate actions to enforce provisions of this section and to deal with violations of this section, according to the provisions of this Act, except that action to terminate assistance may be taken only if

—the Secretary finds there has been a failure to comply with the provisions of this section, and

—he has determined that compliance cannot be secured by voluntary means.

(g) The Secretary shall establish or designate an office and review board within the Department of Health, Education, and Welfare for the purpose of investigating, processing, reviewing, and adjudicating violations of the provisions of this section and complaints which may be filed concerning alleged violations of this section.

Except for the conduct of hearings, none of the functions of the Secretary under this section shall be carried out in any of the regional offices of such Department.

The North Carolina School of the Arts welcomes visitors to the campus throughout the year. It is to a prospective student's advantage, however, to visit while the School is in session. Interviews may be scheduled with the Admissions Office between 9 a.m. and 12 noon or between 2 p.m. and 4 p.m., Monday through Friday.

Conferences with members of the admissions staff cannot be assured unless appointments are made in advance. Appointments may be made by letter or by calling the Admissions Office at (919) 784-7170, Extension 34.

A prospective student should make a careful study of the North Carolina School of the Arts catalog and be prepared to ask specific questions at the time of his interview.

Admissions Committee

The Admissions Committee considers each applicant individually and bases its decisions on the general excellence of the candidate's artistic level of performance, the candidate's school record, arts and academic achievement and promise, the personality and character of the applicant, health and emotional balance, industry and special interests.

Performance Auditions

The first requisite for admission to the North Carolina School of the Arts is a demonstration of talent, achievement and career potential in the field of dance, drama, music and design and production. Auditions are held each term during the year at the Winston-Salem campus. Specific dates and audition information are provided with application forms.

Dance

Applicants will audition before a jury of dance faculty members. A faculty member from the School of Dance will give all the steps and combinations to be performed. All applicants must wear practice clothes. Ballet applicants must also wear ballet shoes. Ballet girls may be asked to do pointe work. Modern dance applicants are asked to prepare a solo for the audition.

AUDITION REQUIREMENTS

ADMISSIONS

AUDITION REQUIREMENTS

Design and Production/Visual Arts

Design and Production applicants should present a portfolio of previous work. The portfolio should include any or all of the applicant's design, photographs of completed sets and costumes, technical drawings, charts, production books, art work of all types including drawing, pure design, rendering and theatrical or nontheatrical three dimensional work. A personal interview is required. Those applicants planning a major in technical production or stage management, who are unable to present a portfolio, will be evaluated for admission on the basis of the personal interview.

The visual arts applicant must submit a portfolio of previous art work including representative samples of drawings, paintings, etc. Photographs of large items that would be inconvenient to submit are acceptable. An interview is required.

Drama

Drama applicants should prepare two contrasting cuttings from contemporary plays, one to two minutes for each selection. Each cutting should stand on its own as a monologue. Do not use foreign dialects or character voices. The cuttings must be done from memory. Bring a poem of your own choice to read. If you sing, please be prepared to sing 8-16 bars of a song of your choice. Dress appropriately for a rehearsal situation. Costumes and props are unnecessary.

Music

PIANO: One composition by Bach; one or two movements from a Classical Sonata (Mozart, Haydn, Beethoven); two contrasting compositions from the Romantic period (Chopin, Schumann, Brahms, etc.); and one composition by a 20th Century composer. All compositions must be performed from memory.*

VOICE: At least one song in French, German, or Italian; two other compositions in contrasting styles.*

ORGAN: Three or four compositions from the standard organ literature or the piano audition material if the student has not studied organ.*

VIOLIN: One movement from a Bach solo sonata or partita; one first movement from a standard violin concerto; one work of the applicant's own choosing; major and minor scales in 16th notes, three octaves. Either the Bach solo piece or the concerto movement should be memorized.*

HARP: Two or three compositions from the standard solo repertoire, scales and arpeggios. Works should be performed from memory.*

ADMISSIONS

PERCUSSION: One composition, or movement from a composition, on each of the major percussion instruments: Marimba (Xylophone), Tympani, and Snare Drum, in which case an etude, in addition to a multiple percussion composition, is preferred. Compositions on tympani should be chosen to demonstrate tuning ability. Scales and arpeggios are required for mallet instruments.

OTHER INSTRUMENTS: (Harpsichord, Viola, Cello, Guitar, Double Bass, Flute, Clarinet, Oboe, Bassoon, Saxophone, French Horn, Trumpet, Trombone, Tuba). Two or three selections (including movements from sonatas, concertos, and other solo pieces) of contrasting styles from standard repertoires; major and minor scales. Compositions chosen should demonstrate the applicant's ability in phrasing, sustained playing, and technical facility, including legato and staccato at varied tempi.*

COMPOSITION: No performance audition is required. Instead, the applicant must submit scores of at least two recently completed compositions. These need not be long, but should be varied enough to demonstrate aptitude for this major.

*Applicants for the Junior High and the High School program need not meet the specific requirements listed above. They are meant as a guideline. Interested students should apply without regard to previous training or experience. Often candidates for admission can give signs of considerable talent and potential with limited training.

Other Requirements

Each student must present proof of his ability to pursue arts and academic studies through the presentation of a satisfactory transcript of his school record and the recommendations of his academic and professional teachers.

College level applicants must present certification of graduation from an accredited high school and take the College Entrance Examination Board's Scholastic Aptitude Test. Applicants should have the results sent directly to the Admissions Office of the School of the Arts. Information about dates of administration of these tests may be obtained from the high school principal or from the College Entrance Examination Board, Box 592, Princeton, New Jersey. Junior high school and high school applicants must present an official transcript from the school they are currently attending.

Although requirements for admission are flexible, the total program of the North Carolina School of the Arts emphasizes a solid foundation in the liberal arts. Skill and comprehension in English, a historical perspective, competence in a modern foreign language, and understanding of scientific and mathematical principles and methods are essential to the educational development of a citizen of the twentieth century.

OTHER REQUIREMENTS

ADMISSIONS

Admissions Procedure

1. Application material, including audition requirements, will be sent to all candidates upon request. Completed material should be returned to the Director of Admissions with an audition fee of \$10 for applicants to the junior or senior high school level; \$10 for applicants to the college level. This fee is nonrefundable and may not be applied to tuition and fees.
2. Audition appointments will be sent to applicants after application material has reached the Office of Admissions. It is the responsibility of the applicant to see that the Office of Admissions receives these items without undue delay. After all appropriate material has been received and the audition held, final action will be taken and the candidate notified of his acceptance or rejection by the Office of Admissions.
3. In mid-August all accepted students will receive general school information, registration procedure and a calendar covering activities of orientation week.

Transfer of Credit

Students who wish to transfer from other institutions must comply with audition and entrance requirements listed above, including the Scholastic Aptitude Test scores required of college applicants. College courses on which a grade of less than C has been earned cannot be accepted for transfer credit. High school transfer students will be given full credit value for high school units satisfactorily earned from an accredited secondary school.

NON-MATRICULATED (SPECIAL) STUDENTS

Non-Matriculated (Special) Students

Students enrolled at the college level of the School of the Arts are usually expected to pursue both academic and arts studies leading to a Bachelor of Music or Bachelor of Fine Arts degree or those courses leading to a Certificate of Proficiency in a particular arts area. Special, non-matriculated students not pursuing a degree or certificate program may be admitted and allowed to take courses in an arts or academic area. Non-matriculated students may receive credit toward a degree for courses taken, but are not eligible to receive a degree or certificate. Courses in the academic curriculum are open to non-matriculated students, with the approval of the Dean of Academic Studies, when there are

vacancies in the class. Admission to an arts program is by audition. Interested students should apply through the Admissions Office. See Admissions Procedure and Special Student Fees.

ADMISSIONS

Part-Time Degree Students

Under certain circumstances, a matriculated student may enroll as a part-time degree student for a given term. This status is generally reserved for seniors in their last term and is only granted by special permission of the appropriate dean. Part-time degree students may carry less than eight credits and are charged by the credit, according to the schedule of fees for special students.

PART-TIME DEGREE STUDENTS

Advanced Placement Program

Students may qualify for advanced standing by placement tests. A student who participates in the Advanced Placement Program of the College Entrance Examination Board may have his record considered for advanced placement and/or credit in the college program.

Certificate of Proficiency

The Certificate of Proficiency program is essentially a program which includes art courses only. The student may be admitted to this program by his or her own choice or by failure to meet minimum entrance requirements for the degree program. The minimum academic requirements for admission to the degree program are: (1) combined SAT scores of 800; (2) High School diploma or equivalent; (3) reasonably acceptable high school record.

Academic enrichment work is available to certificate students by application through the Academic Department.

All drama certificate students are required to take the freshman English competency test.

Certificate students, after admission to the North Carolina School of the Arts, may earn entrance to the degree program upon satisfactory completion of the minimum acceptance requirements for the degree program.

CERTIFICATE OF PROFICIENCY

TUITION AND FEES

General Information

The State of North Carolina, in establishing the North Carolina School of the Arts, has undertaken to finance in large measure the artistic education of every student whose talent potential warrants his admission to the School. Fees paid by the student cover only a small part of his instruction and of the operation of the School.

North Carolina law requires that all delinquent charges be paid in full before any student may reenroll for a subsequent term of regular trimester or summer term. Enrollment in any of the North Carolina School of the Arts foreign programs is subject to this same law.

RESIDENCY REQUIREMENTS

North Carolina General Statutes Section G. S. 116-143.1

Provisions for determining resident status for tuition purposes. (a) As defined under this section.

- (1) A "legal resident" or "resident" is a person who qualifies as a domiciliary of North Carolina; a "non-resident" is a person who does not qualify as a domiciliary of North Carolina.
 - (2) A "resident for tuition purposes" is a person who qualifies for the in-State tuition rate; a "non-resident for tuition purposes" is a person who does not qualify for the in-State tuition rate.
 - (3) "Institution of higher education" means any of the constituent institutions of The University of North Carolina and the community colleges and technical institutes under the jurisdiction of the North Carolina State Board of Education.
- (b) To qualify as a resident for tuition purposes, a person must have established legal residence (domicile) in North Carolina and maintained that legal residence for at least 12 months immediately prior to his or her classification as a resident for tuition purposes. Every applicant for admission shall be required to make a statement as to his length of residence in the State.
- (c) To be eligible for classification as a resident for tuition purposes, a person must establish that his or her presence in the State currently is, and during the requisite 12-month qualifying period was, for purposes of maintaining a bona fide domicile rather than of maintaining a mere temporary residence or abode incident to enrollment in an institution of higher education.
- (d) An individual shall not be classified as a resident for tuition purposes and, thus, not rendered eligible to receive the in-State tuition rate, until he or she has provided such evidence related to legal residence and its duration as may be required by officials of the institution of higher education from which the individual seeks the in-State tuition rate.
- (e) When an individual presents evidence that the individual has living parent(s) or court-appointed guardian of the person, the legal residence of such parent(s) or guardian shall be *prima facie* evidence of the individual's legal residence, which may be reinforced or rebutted relative to the age and general circumstances of the individual by the other evidence of legal residence required of or presented by the individual; provided, that the legal residence of an individual whose parents are domiciled outside this State shall not be *prima facie* evidence of the individual's legal residence if the individual has lived in this State the five consecutive years prior to enrolling or re-registering at the institution of higher education at which resident status for tuition purposes is sought.

**TUITION
AND
FEES**

(f) In making domiciliary determinations related to the classification of persons as residents or non-residents for tuition purposes, the domicile of a married person, irrespective of sex, shall be determined, as in the case of an unmarried person, by reference to all relevant evidence of domiciliary intent. For purposes of this section:

- (1) No person shall be precluded, solely by reason of marriage to a person domiciled outside North Carolina, from establishing or maintaining legal residence in North Carolina and subsequently qualifying or continuing to qualify as a resident for tuition purposes;
- (2) No person shall be deemed, solely by reason of marriage to a person domiciled in North Carolina, to have established or maintained a legal residence in North Carolina and subsequently to have qualified or continued to qualify as a resident for tuition purposes;
- (3) In determining the domicile of a married person, irrespective of sex, the fact of marriage and the place of domicile of his or her spouse shall be deemed relevant evidence to be considered in ascertaining domiciliary intent.

(g) Any non-resident person, irrespective of sex, who marries a legal resident of this State or marries one who later becomes a legal resident, may, upon becoming a legal resident of this State, accede to the benefit of the spouse's immediately precedent duration as a legal resident for purposes of satisfying the 12-month durational requirement of this section.

(h) No person shall lose his or her resident status for tuition purposes solely by reason of serving in the armed forces outside this State.

(i) A person who, having acquired bona fide legal residence in North Carolina, has been classified as a resident for tuition purposes, but who, while enrolled in a State institution of higher education, loses North Carolina legal residence, shall continue to enjoy the in-State tuition rate for a statutory grace period. This grace period shall be measured from the date on which the culminating circumstances arose that caused loss of legal residence and shall continue for 12 months; provided, that a resident's marriage to a person domiciled outside of North Carolina shall not be deemed a culminating circumstance even when said resident's spouse continues to be domiciled outside of North Carolina; and provided, further, that if the 12-month period ends during a semester or academic term in which such a former resident is enrolled at a State institution of higher education, such grace period shall extend, in addition, to the end of that semester or academic term."

Sec. 2. This act shall become effective upon ratification.

In the General Assembly read three times and ratified, this the 29th day of May, 1975.

Tuition Deposit

DEPOSIT

New students accepted for admission to the School are required to make an advance deposit of not less than \$100 to be applied against the student's tuition and fees for the academic term for which he is accepted. This deposit must be paid within three weeks of the mailing by the School of the student's notice of acceptance. If the deposit is not paid within this period the applicant shall be assumed to have withdrawn his application, and, if awarded, forfeit his scholarship and/or financial aid.

TUITION AND FEES

In the event of hardship, the deposit may be waived by the School at its discretion. If the applicant, after remitting his deposit, decides not to attend the School and gives notice of his decision by May 1, in the case of application for the fall term, or at least one month prior to the beginning of the term in the case of application for the winter or spring term, the deposit shall be refunded.

Deposits made by students who fail to give notice of withdrawal to the School as provided above shall be forfeited to the School.

An advance deposit of \$50 is required of each student enrolled for the regular academic year who intends to return for the succeeding academic year. This fee shall be paid during the last regular term of the academic year. This deposit is due during the last regular term (spring term) of his current academic year preceding the next fall academic year. If the deposit is not paid within this period the applicant shall be assumed to have withdrawn, and, if awarded, forfeit his scholarship and/or financial aid.

In the event of hardship the deposit may be waived by the School at its discretion. The deposit shall be applied against the student's tuition and fees in the event he returns. If he decides not to return to the School and gives notice of his decision within thirty (30) days after the last day of the term in which he made the deposit, or if the School determines that he is not eligible to return, the deposit shall be refunded. Deposits made by students who fail to give notice shall be forfeited to the School.

TUITION	Tuition	1st Term	2nd Term	3rd Term	Per Year
High School — In-State	\$ 7	\$ 7	\$ 6	\$ 20	
High School — Out-of-State	\$219	\$219	\$218	\$ 656	
College — In-State	\$172	\$172	\$172	\$ 516	
College — Out-of-State	\$640	\$640	\$640	\$1,920	

All billed tuition and fees must be paid prior to the beginning of each term for which the student is enrolled.

Fees	1st Term	2nd Term	3rd Term	Per Year	TUITION AND FEES
Music Instruction (additional charge applicable to all receiving private music instruction)	\$ 50	\$ 50	\$ 50	\$ 150	
Secondary Instrument (one-half hour lessons)*	\$ 50	\$ 50	\$ 50	\$ 150	
Design and Production Laboratory Fee..	\$ 25	\$ 25	\$ 25	\$ 75	
Drama	\$ 66	\$ 66	\$ 66	\$ 198	
✓ High School Visual Arts Laboratory Fee	\$ 50	\$ 50	\$ 50	\$ 150	
High School Textbook Rental	\$ 25			\$ 25	
Rooms, Linens (Single rooms available only to college level students at an additional cost of \$50 per year) ..	\$260	\$170	\$170	\$ 600	
Board	\$335	\$225	\$225	\$ 785	
Health (applicable to all students)	\$ 30	\$ 30	\$ 30	\$ 90	
Activities (applicable to all students) ..	\$ 25	\$ 25	\$ 25	\$ 75	
Room Key, Damage, Library Deposit (refundable after end of school year if no charges are incurred; applicable to all students)	\$ 25			\$ 25	
Late Registration Fee	\$ 20			\$ 20	

*Subject to availability of Instructor

Special Student Fees	Per Term	Per Year	SPECIAL STUDENT FEES
Music Instruction (private lessons)			
In-State	\$110	\$ 330	
Out-of-State	\$220	\$ 660	
Major Instruction-Composition (class)			
In-State	\$ 55	\$ 165	
Out-of-State	\$110	\$ 330	
Music (classroom instruction)	\$ 20 per credit (In-State rate)		
	\$ 80 per credit (Out-of-State rate)		
✗ Dance	\$ 20 per credit (In-State rate)		
	\$ 80 per credit (Out-of-State rate)		
Drama	\$ 20 per credit (In-State rate)		
	\$ 80 per credit (Out-of-State rate)		
✗ Academic	\$ 10 per credit (In-State rate)		
	\$ 40 per credit (Out-of-State rate)		
Damage Deposit		\$ 25	

note change in new catalog as I made
in Feb report to Bdg Com. 127

TUITION AND FEES

Opera Program Tuition and Fees		Per Term	Per Year
Opera*			
In-State	.....	\$110	\$330
Out-of-State	.....	\$220	\$660
Voice			
In-State	.....	\$110	\$330
Out-of-State	.....	\$220	\$660
Damage Deposit	.....		\$ 25

*Students may select from the following course offerings (opera, staging, coaching, costuming, makeup, body movement, acting, diction, history of opera and advanced vocal repertoire) or take the complete program for twelve credits. Tuition will be the same for one or all of the courses.

INQUIRIES

Inquiries

Questions concerning payment of fees should be directed to the Business Office.

FEE CHANGES

Fee Changes

The School reserves the right, with the approval of the proper authorities, to make changes in tuition and other fees at any time.

WITHDRAWALS

Withdrawals

Students who officially withdraw from the School will be entitled to a proportionate refund of tuition and fees. Students withdrawing must present to the Business Office notification from the Registrar that they are withdrawing from the School in good standing. Refunds will be made according to the following schedule:

Number of Weeks	Attendance	Percentage of Total Tuition & Fees (minus nonrefundable deposits) to be refunded
1		100%
2		85%
3		65%
4		40%

Attendance is counted from the first day of required attendance in a term. Fractions of a week count as a full week. No refunds will be made following the fourth week.

Suspension or Unofficial Withdrawal

Students who are suspended for disciplinary reasons or who do not formally withdraw are not eligible for a refund of tuition or fees.

The following exception to the refund policy will be applicable to students receiving funds from the Veterans Administration under the provisions of Title 38, United States Code: The amount charged to such persons for tuition, fees and other charges for a portion of the course will not exceed the approximate pro rata portion of the total charges that the length of the completed portion of the course bears to its total length.

Financial Aid

The North Carolina School of the Arts subscribes to the following philosophy:

Parents of dependent students have an obligation to pay for the education of their children to the extent that they are able to do so. Parents are expected to continue to provide, as well as they are able, the basic essentials of life whether the student lives at home or on the college campus. These essentials include meals, room, clothing, and medical care. If their means permit contributions beyond the essentials, they are expected to assist in payment of tuition and other direct educational expenses.

Financial Aid is awarded on the basis of demonstrated need in the form of grants, work-study jobs, loans, or combinations of these. If a student with need receives a scholarship or tuition reduction for talent or achievement from his Arts Dean, it shall be part or all of his financial aid, depending upon degree of need, and not in addition to financial aid.

Funds for financial aid are allocated to students from the following sources:

United States Government

1. Basic Educational Opportunity Grants
2. Supplemental Educational Opportunity Grants
3. College Work-Study Program
4. National Direct Student Loan Program

North Carolina State Government

1. Allocated Funds
2. N. C. Minority Student Presence Scholarships
3. N. C. Student Incentive Grants

North Carolina School of the Arts Foundation, Inc.

SUSPENSION OR UNOFFICIAL WITHDRAWAL

FINANCIAL AID

FINANCIAL AID

Basic Educational Opportunity Grants are awarded by the Federal Government. A separate application must be submitted to the address designated on the application. Applications may be secured from high school counselors, U.S. Post Offices, or the School.

Recently enrollment and expenses have been increasing faster than available funds. Many college students find it necessary to seek additional funds from state scholarship and higher education loan programs. Every college applicant is urged to investigate these programs by writing to the Higher Education Assistance Authority, Board of Higher Education in the capital city of his state.

Some states provide grants on the basis of need to resident college students to attend colleges outside those states. Any college applicant who is a resident of one of the following states must apply as early as possible to the Higher Education Assistance Authority in the capital city of that state for such a grant:

Connecticut	Pennsylvania
Massachusetts	Rhode Island
North Carolina (In-state schools only)	South Carolina
	Vermont

Any high school or college applicant who has been receiving benefits from the following or similar agencies must apply as early as possible for continuation of those benefits:

Social Security Administration
Veterans Administration
Welfare — Aid for Dependent Children
Vocational Rehabilitation

Any college applicant who is a dependent or survivor of a disabled or deceased military veteran should write for information about scholarships or grants to the State Department of Veterans Affairs in the capital city of his state.

The School provides financial aid from the other sources listed above to the extent of their availability. Awards are made only to full-time tuition paying students who are pursuing high school diplomas, college degrees, or college certificates of proficiency. It is limited to expenses necessary to fulfill normal

basic needs plus minimum reasonable allowances for transportation and personal expenses.

The final decision about the kinds and amounts of financial aid to any student is made by the Financial Aid Administrator or, if appealed, by the Financial Aid Review Committee.

Applications

FINANCIAL AID

APPLICATIONS

A Financial Aid Application will be sent to the student when he requests an application for admission to the School. Notification of a financial aid award, if any, will be sent to the student with his notification of acceptance for enrollment by the Admissions Committee. Normally these notifications will be sent within three weeks of receipt at the School of all admissions requirements, financial aid application, and either a Financial Need Analysis Report from College Scholarship Service or a Comprehensive Financial Report from American College Testing Program.

The student must file a new application for aid each year of enrollment. Aid awards vary from one year to the next as family circumstances change.

Procedures

PROCEDURES

Every applicant must complete and return to this office a North Carolina School of the Arts Financial Aid Application at the time of his audition.

The parent of every dependent applicant (either high school or college student) must complete a financial statement on or before the date of his audition. Parents are urged to complete and submit the financial statement well in advance of the student's audition date to prevent delay. Self-supporting students (see section on Financial Independence, page 132) must request and submit a Financial Aid Application Supplement and a Student Financial Statement.

New high school and college freshman students may secure Parent's Confidential Statement forms from their present high school counselors or the College Scholarship Service, P. O. Box 176, Princeton, N.J. 08540. As an alternative, they may secure Family Financial Statement forms from their present high school counselors or the American College Testing Program, P. O. Box 767, Iowa City, Iowa 52240.

FINANCIAL AID

Transfer students may request parents confidential statement from the Financial Aid Administrator at the school they are currently attending or most recently attended or they may request it from the two services listed on page 131.

RESTRICTIONS

Restrictions

Every applicant who is at least sixteen years old as of June 1 of the year in which financial aid is received is expected to contribute savings from summer earnings as follows:

High School	\$300
Pre-Freshman	\$500
Pre-Sophomore	\$600
Pre-Junior	\$700
Pre-Senior	\$700

Financial aid students are required to live on campus on which suitable housing and dining facilities are provided. Exceptions are granted only by the Housing Review Board for highly exceptional circumstances. Otherwise, the student's financial aid award will be reduced by an amount up to but not exceeding the on-campus room and board fees.

The operation of motor vehicles is not necessary for successful work at the School. The financial aid award of a student who keeps and operates a motor vehicle at or near the School will be canceled or reduced by a substantial amount unless he can prove that he must have an off-campus job which requires use of the motor vehicle to supplement all available assets to meet his necessary educational expenses.

FINANCIAL INDEPEND- ENCE

Financial Independence

The designation of financial independence for financial aid purposes is restricted to those students who have been self-supporting since the beginning of the calendar year *prior* to the calendar year in which financial aid is received.

During *either* calendar year the student must *not* have:

1. received more than \$600 from his parents;*
2. been taken as a federal or state income tax exemption by parents;*
3. visited or lived with his parents* for any period longer than two consecutive weeks.

**FINANCIAL
AID**

*or others acting *in loco parentis*

It is not intended to shift to the School the normal reasonable contribution expected from the student's parents. It is not available to students who feel it desirable or necessary to establish their independence for the first time. It is not only a matter of declaration by student and/or parents, but a status recognized by official action by the Financial Aid Committee. It is not granted to high school students.

Acceptance Form

In order to reserve his Financial Aid Award funds, the student must sign, date and return the Financial Aid Award Acceptance form within 21 days of the date of his award notification letter or Admissions Office acceptance letter, whichever is later.

**ACCEPTANCE
FORM**

Correspondence

Correspondence concerning financial aid should be addressed to the Financial Aid Administrator, North Carolina School of the Arts, P. O. Box 12189, Winston-Salem, North Carolina 27107.

**CORRESPON-
DENCE**

**SCHOLAR-
SHIPS
GENERAL**

General

Scholarships are awarded to students whose audition evaluations and other records show unusual talent, ability, and art potential by the Dean of each Arts School upon recommendation of each Arts School faculty. Out-of-state college students who receive scholarships may also be granted tuition reductions.

A scholarship and, when applicable, a tuition reduction is normally granted for one academic year. Any scholarship stipend is contingent upon the student's enrollment in the North Carolina School of the Arts for the academic year to which the scholarship applies. If a student fails to enroll or ceases to be enrolled in the School, he shall forfeit all or the appropriate pro rata share of his scholarship. Most scholarships are renewed provided the student meets the renewal requirements listed in his scholarship award letter. If a scholarship recipient is placed on academic or artistic probation at the end of one term of the trimester year and does not raise his performance to an acceptable level by the end of the following term, the pro rata remainder of his scholarship may be reduced or canceled for the balance of the year and not renewed for the following year.

Scholarships and any tuition reductions shall be considered as assets toward meeting financial needs so that the combination of them and financial aid for an individual student shall not exceed 100 per cent of the School's estimate of his educational expenses including reasonable allowances for books and supplies, transportation, and personal expenses.

**SPECIAL
SCHOLARSHIPS**

Special Scholarships

The following are current Special Scholarships:

Twenty-two - \$500 Nancy Reynolds Scholarships

1. Awarded to new high school and college students and to graduates of the School's high school division who enroll in the School's college division
2. Renewable
3. Number of New and Renewal

Recipients Per Year	Arts School
6	Dance
4	Design and Production
3	Drama
9	Music

Awards

SCHOLAR- SHIPS

AWARDS

Four - \$1,000 Vittorio Giannini Memorial Awards in Music

1. Awarded to new or returning high school or college students
2. Renewable
3. Number of New and Renewal

Recipients Per Year Music Major

2	Composition
1	Violin
1	Voice

4. Additional scholarships may be awarded if sufficient additional funds are received, renewable if the additional funds continue to be received

Four - \$1,000 Nancy Reynolds Merit Awards

1. Awarded at the end of each year by each Arts Faculty to its most outstanding returning student
2. Nonrenewable, but the same student could be designated more than once

Three - \$600 James G. K. McClure Education and Development Fund Scholarships

1. Awarded to students entering as freshmen in the college program
2. Recipients chosen from residents of seventeen counties of Western North Carolina.
3. Recipients must exhibit high qualities of scholarship, leadership, character, and financial need
4. Nonrenewable

**SCHOLAR-
SHIPS**
AWARDS

One - \$200 Roanoke-Chowan Group Scholarship

1. Awarded to one high school visual arts student per year
2. Preference to students who are legal residents of North Carolina
3. Awarded to students who have financial need
4. Nonrenewable

Five - \$1,000 William R. Kenan, Jr. Awards

1. Awarded each year by the chancellor to outstanding, returning, students nominated by the arts faculties
2. Nonrenewable, but the same student could be designated more than one year

One - \$1,000 Thomas S. Kenan, III, Scholarship

1. Awarded by the chancellor
2. Awarded to a student entering high school
3. Awarded to a student who has financial need
4. Renewable
5. One new or renewal award per year

\$2,300 Anne R. Forsyth Drama Scholarship Fund

1. Awarded to one or more college students
2. Awarded to students who are legal residents of North Carolina
3. Awarded to students who have financial need

Two - \$500 North Carolina Symphony Scholarships

1. Awarded each year by the North Carolina Symphony through their young artists competition
2. Instrumental areas eligible to compete are set by the North Carolina Symphony each year
3. Applicants must be legal residents of North Carolina who are in grades 9 through 12 during the year the competition is held
4. Current North Carolina School of the Arts students are ineligible
5. Nonrenewable

Four - Full Scholarships—Sanford Scholarship Competition

1. Awarded to one student per year in dance, design and production or visual arts, drama and music
2. Students must make application for the competition and be legal residents of North Carolina currently enrolled in grades 7 through 12
3. North Carolina School of the Arts students not eligible
4. Nonrenewable
5. Competition is held annually on the North Carolina School of the Arts campus each fall

Two - \$500 Integon Foundation Scholarships

1. Awarded to new or returning high school or college students
2. Awarded to students who have financial need
3. Renewable if need recurs in successive years

Daywood Foundation Scholarships

1. Awards based on financial need
2. Restricted to students from West Virginia

***STANDING
COMMITTEES***

Standing Committees

Admissions Committee

Administrative Committee

All-School Advisory Council

Catalog Committee

Curriculum Standards Committee

Deans' Committee

Faculty Council

Financial Aid Committee

Health and Student Services Committee

Judicial Board

Library Committee

Review Board

ROBERT SUDEBURG, *Chancellor (1974)*

Composer, conductor, pianist; B.A., *summa cum laude*, Phi Beta Kappa, University of Minnesota, 1957; M.M., composition and piano, Yale School of Music, 1960; Ph.D., University of Pennsylvania, 1966. Recipient of grants and awards from Houston Symphony, Rockefeller Foundation, BMI (1961), ASCAP, American Music Center, Hindemith Foundation, National Endowment for the Arts and John Simon Guggenheim Memorial Fellowships in 1968 and 1974. Taught and conducted at Bryn Mawr, University of Pennsylvania, Philadelphia Musical Academy and most recently at the University of Washington where he was co-founder of the Contemporary Group which received a Rockefeller grant in 1967 and a Naumberg Foundation award in 1971. His works, published by Theodore Presser, include orchestra music, cantatas for voice and chamber orchestra, chamber music and compositions for piano, band and for choir. Vox, Columbia and CRI have recorded his compositions and performances. His works have been performed in major cities of the United States, Europe, Canada, Australia and India and were featured at the III Festival of Music of Spain and the Americas in Madrid, 1970, and at the International Choral Festival in Vienna, 1971. He is a member of the Music Advisory Panel of the National Endowment for the Arts.

SUSAN M. AIKENS, *Design and Production, Staff Seamstress (1974)*

B.F.A., Syracuse University, with additional graduate study. Costume designer for several independent film productions. Author of five film scripts including two feature-length screenplays. Taught elementary art at Westfield, N.Y. Costume historian for Sherman, N.Y., Sesquicentennial celebration. Production designer for the Lexington, N.C., Community Theatre. Member Syracuse University chapter Phi Kappa Phi national honorary society.

SELMA AMANSKY, *Music, Vocal Diction (1965)*

B.M., Curtis Institute of Music. Dramatic Soprano. Former member of Philadelphia Opera Company and soloist with Philadelphia Orchestra under Stokowsky, Ormandy, Reiner, Smallens, and with Denver Symphony under Saul Caston. Teacher of Voice at Winston-Salem State University. Has been nominated to the World Who's Who of Women and the National Society of Literature and the Arts. Outstanding Educators of America Award, 1975.

ARTHUR J. BALLARD, *Academic Studies (1968)*

B.S., Concord College, Athens, W. Va. Other work, Ringling School of Art, Montana State University, University of Missouri, University of Iowa, University of Michigan, Wake Forest University. Fulbright grant, University of Saigon, Vietnam. Outstanding Educators of America Award, 1970. Instructor in English and Social Studies.

REBECCA BARROW, *Music, Piano (1965)*

B.M., Millikin University; student of Elizabeth Travis. M.S., The Juilliard School; student of Irwin Freundlich. Also studied with Jacob Lateiner, Olegna Fuschi, Guido Agosti. Chamber music study at Yale Summer School of Music and Art. Finalist in Merriweather Post contest. Dasch Award winner. Soloist with Austin, Texas Symphony as winner of Brewster-Allison award. Concerts in Italy and Mexico. Member of Pi Kappa Lambda. Fulbright grant to Italy, 1968-1969.

FACULTY BIOGRAPHIES

(Date following names indicates year of affiliation with the School of the Arts.)

FACULTY BIOGRAPHIES

WILLIAM H. BASKIN, III, *Academic Dean (1967)*

A.B., M.A., Ph.D., University of North Carolina at Chapel Hill. Fulbright Scholar, University of Paris and University of Poitiers (1951-1952). Japan Society Scholar, Duke University (1956). Chairman, Department of Romance Languages, Millsaps College (1958-1966). Associate Professor of Modern Languages, Salem College (1966-1969). Diploma, Università degli Studi di Milano (Gargnano, 1968). Administrative Director, International Music Program (1969, 1970, 1973, 1974, 1975). Vice President: Jargon Society, N.Y. Senior faculty member in French and Italian.

WILLIAM BECK, *Music, Voice, Opera (1969)*

A.B., Duke University; M.A., Manhattan School of Music. Teaching Fellowship at Tulane University. Graduate studies at The Juilliard School. Leading baritone at New York City Opera for nine seasons. Makes guest appearances in many opera companies, such as San Antonio, Baltimore, Philadelphia, Miami, Central City, New York, etc., singing a variety of roles from a repertoire of over one hundred operas. Also is active as a stage director for several companies including the National Opera Company of Raleigh. Staged "The Magic Flute" at the Brevard Music Center, summer, 1975.

FREDRICK BERGSTONE, *Music, French Horn; Brass Ensemble (1965)*

B.M., University of Southern California; graduate studies at The Juilliard School. Student of Fred Fox, George Hyde, James Chambers. Principal hornist, Kansas City Philharmonic. Performer with New York City Opera Orchestra, Musica Aeterna, New York Chamber Music Society, Brass Arts Quintet, Carmel Bach Festival, Cabrillo Music Festival, San Luis Obispo Mozart Festival, New York Philharmonic, Pittsburgh Symphony. Taught at Conservatory of Music, University of Missouri at Kansas City; Duke University and Salem College. Hornist with the Clarion Wind Quintet and Piedmont Chamber Orchestra.

ANN WEEKS BONITZ, *Design and Production, Visual Arts (1975)*

B.F.A., M.F.A., University of North Carolina at Greensboro. Owner-Director of Design Associates Gallery, 1963-1965. Helped found Greensboro Arts and Crafts Association. Paintings, sculpture and weaving included in many private collections. Work chosen for exhibition at N.C. Museum of Art, SECCA and other regional galleries including the Artists Gallery, Washington, D.C.

DENIS BROTT, *Music, Cello; String Ensemble (1975)*

Associate Instructor while attending Indiana University. Assistant to Gregor Piatigorsky in his Master Classes at the University of Southern California, School of Performing Arts. Top prize winner at the 22nd International Cello Competition, Munich, Germany, 1973. First prize winner in numerous competitions including the Merriweather Post Competition in Washington, D.C. and the Young Musicians Foundation Debut Award in Los Angeles. Performed with Music from Marlboro in the group's summer home in Vermont and on nationwide tours. Currently appears on concert stages, over radio and television networks throughout Canada, the United States and Europe. He is the holder of the Canadian Centennial Prize. Has two records released through the Canadian Broadcasting Corporation's transcription service.

FACULTY BIOGRAPHIES

GENEVA BROWN, *Academic Studies* (1974)

A.B., University of North Carolina at Greensboro; M.A., Florida State University; M.A. Appalachian State University, Boone, N.C. Graduate assistant, Appalachian State University, Florida University, University of North Carolina at Greensboro. Instructor in Psychology.

GARY W. BURKE, *Academic Studies* (1970)

B.A., graduate studies, Wake Forest University. Assistant counselor, N. C. Advancement School. Representative to World Affairs Institute on the Middle East Crisis. American Foundations participant (Wake Forest University-Reynolda House). Instructor in American Civilization, Inter-Study European Exchange Program. Instructor in Social Studies.

MARILYN CARDWELL, *Academic Studies* (1974)

B.A., Transylvania College; Woodrow Wilson Fellow. M.A., University of Michigan. Diplôme d'études, cours de civilisation française à la Sorbonne, Paris, France. Instructor in English and French.

C. ROBERT CLARK, *Music, Tuba* (1965)

B.S., High Point College; M.A., Appalachian State University; Peabody Conservatory. Teaching fellowship, University of North Carolina at Greensboro. Played with the Charlotte, Greensboro, Winston-Salem and North Carolina symphonies; and The Ice Capades Orchestra and Ringling Brothers' Circus. Played principal tuba with the Army Field Band of Washington, D.C. and the Fort Wayne Philharmonic. Taught at the N.C. Governor's School, High Point College and the University of North Carolina at Greensboro. Director, Junior High Summer Music Workshop at the North Carolina School of the Arts.

ROBERT COUNTISS, *Academic Studies* (1973)

B.A., Virginia Polytechnic Institute and State University; M.A., Appalachian State University. Foreign study at the Faculté des Lettres et des Sciences, Nice, France. Perfectionnement: L'Université Catholique de l'Quest, Angers, France. Instructor in French.

GREGORY COX, *Music, Trombone* (1972)

B.M., with distinction, Eastman School of Music. Studied trombone with Kenneth Cloud, William Gray and Emory Remington. Performed with Rochester Opera Orchestra, Rochester Philharmonic and National Ballet Orchestra. Jazz and studio work with Chuck Mangione Orchestra and Arranger's Holiday Orchestra. Recordings with Eastman Wind Ensemble, Eastman Brass Ensemble and Eastman Trombone Choir. Former brass instructor Rochester City School District and Irondequoit (N.Y.) Catholic Schools. Area performances with Winston-Salem Symphony and Durham Chamber Guild. Principal trombonist, Eastern Music Festival. Trombone Instructor Shaw University. Currently member North Carolina Symphony.

LOUIS CRISS, *Drama, Acting* (1975)

B.F.A., M.F.A., Columbia University. Artistic director, McCarter Theatre, Princeton. Artistic advisor, Charles Theatre, Boston. Artistic administrator, Director-in-Residence, Alley Theatre, Houston. Director at ACT, San Francisco; Manitoba Theatre Centre; Chelsea Theatre Center; Old Globe; Milwaukee Rep.; Studio Arena Theatre, Buffalo; Harvard Univ.; S.M.U.; University of Denver; University of New Mexico. Broadway actor, stage manager and casting director.

FACULTY BIOGRAPHIES

THOMAS A. DALY, *Design and Production, Lighting Coordinator (1975)*

B.A., California Institute of the Arts (Theatre Technology and Lighting Design). Studied with Jules Fisher on new modular theatre. Light coordinator, Cal Arts 1971-1972. Assistant in engineering development of Birkle Sigma-Pac. Assistant in dance school program, Cal Arts. Master stage carpenter for N.C. Summer Festival 1973. Lighting intern North Carolina School of the Arts School of Design and Production, 1973-1975. Member of USITT. Lighting designer, the opening of Agnes de Mille Theatre. Contemporary Performance Ensembles, 1975-1976. Production manager National Parks Tour "People of 76," summer 1975.

LINDA DAVIS, *Academic Studies (1974)*

B.S., East Carolina University. Teacher; Johnston Co.; Cumberland Co.; Fayetteville City; Winston-Salem-Forsyth County Public Schools. Instructor in Physical Science, Chemistry, Physics.

ALLAN DEAN, *Music, Trumpet (1975)*

B.M., M.M., Manhattan School of Music. Studied with J. Robert Hanson, Nathan Prager. Member, New York Brass Quintet, New York Renaissance Band, Contemporary Chamber Ensemble. Former member American Brass Quintet. Soloist, Festival Orchestra, Brooklyn Philharmonia. Frequent performance with Casals Festival orchestra, Clarion Orchestra, Music for Westchester, Martha Graham Ballet, American Ballet Theatre. Performs on cornetto and baroque trumpet with various early music groups. Radio, television, recording.

NOLAN DINGMAN, *Dance, Ballet, Men's Class (1970)*

Received scholarship to Ballet Arts and Dance Arts in Carnegie Hall at age 16 and later at Ballet Theatre School, School of American Ballet and Ballet Russe School, with special tutoring under George Balanchine. Appeared with Saddlers Wells Ballet, Ballet Theatre and Washington Ballet, Radio City Music Hall, Broadway musicals including Bernardo in "West Side Story" opposite Connie Haines; national TV shows, including "Show of Shows," "Hit Parade," Ed Sullivan, Jackie Gleason; and guest appearance at the White House for President and Mrs. Nixon. Ballet Master of the Washington Ballet Company.

MARGARET ELAINE DOERSCHUK, *Academic Studies (1975)*

B.A., M.A., University of North Carolina at Greensboro. Instructor in English and History.

MARTHA DUNIGAN, *Design and Production, Visual Arts (1974)*

B.A., Oberlin College; M.F.A., University of North Carolina at Greensboro. Attended Penland School of Crafts; Atelier 17, Paris; Pratt Graphic Work Shop, New York. Exhibiting member: Piedmont Crafts, Inc.; Carolina Designer Craftsmen; Five Winston-Salem Printmakers Plus One. Works shown in juried and members exhibitions of Provincetown Art Assn., Mass.; SECCA, Winston-Salem; many group shows throughout southeast. Represented in collections of Wachovia Bank & Trust Co., Wake Forest English Department, Jackson Library UNC-G, and numerous private collections. On teaching staff of Arts and Crafts Assoc., Winston-Salem; Truro Center for the Arts, Truro, Mass.

PHILIP DUNIGAN, *Music, Flute, Woodwind Ensemble (1965)*

Studied at The Juilliard School. Student of Arthur Lora, Julius Baker, William Kincaid and Harold Bennett. Member of orchestras of Royal Ballet, Inbal Dance Theatre, New York City Ballet, New York City Opera, American Opera, Concert Opera Association, Totenberg Chamber Ensemble, Contemporary Chamber Ensemble, Symphony of the Air. Taught at Cape Cod Conservatory, Riverdale School of Music and Queens College, New York. Flutist with Clarion Wind Quintet and Piedmont Chamber Orchestra.

CLYDE FOWLER, JR., *Design and Production, Visual Arts (1975)*

B.F.A., Virginia Commonwealth University.

CHARLES FROHN, *Academic Studies (1968)*

B.M., Southeastern Louisiana College; M.A., University of Missouri; graduate work at Louisiana State University. Instructor at Westmar College, Iowa and at Virginia Polytechnic Institute. Senior faculty member in English.

RICHARD GAIN, *Dance, Modern (1973)*

Soloist with Jerome Robbins "Ballets U.S.A." Martha Graham Company, New York City Center Joffrey Company and with American Ballet Theatre receiving critical acclaim for portrayal of Hilarion in the Bruhn-Fracci "Giselle." An Affiliate Artist of New York. Guest artist with companies abroad and major modern choreographers in New York. Toured throughout Europe and near and far East for the United States State Department. Performed for Presidents Kennedy and Johnson at the White House. Worked on television with Matt Mattox, Carol Haney, Ernie Flatt, Gene Kelly and John Butler. Appeared on Broadway in "Camelot," "First Impressions." Director of own company for six years. Recipient of three National Endowment Arts grants for choreography. Choreographed and staged works for companies in Switzerland, Portugal, England, Israel, Salt Lake City, Interlochen Arts Academy and the Harkness Ballet Company. Instructor at Martha Graham School, Neighborhood Playhouse, Herbert Bergdoff, Vassar College.

JANICE HARSANYI, *Music, Voice, Chamber Choir (1971)*

B.M., Westminster Choir College; graduate study, Philadelphia Academy of Vocal Arts. Formerly Chairman of Voice Department, Westminster Choir College. Lecturer in Music, Princeton Theological Seminary. Artist-in-Residence, Interlochen Arts Academy. Concerts annually throughout the United States and Europe.

NICHOLAS HARSANYI, *Dean of the School of Music (1971)*

B.M., M.M., Franz Liszt Royal School of Music, Budapest, Hungary. Music Director and Conductor of the Piedmont Chamber Orchestra and the NCSA Orchestra. Music Director and Conductor of the Interlochen Arts Academy Orchestra (1967-1970). Music Director and Conductor Princeton Chamber Orchestra (1965-1970). Head of Instrumental Department Westminster Choir College, Princeton, N.J. (1948-1967). Lecturer of Music, Princeton University, Princeton, N.J. (1954-1965). Conductor of 2nd Service Command Symphony, U.S. Army (1942-1945).

FACULTY BIOGRAPHIES

JAMES HOULIK, *Music, Saxophone, Jazz Ensemble* (1971)

B.S., New York State University at Fredonia; M.S., University of Illinois. Additional study, Eastman School of Music. Student of Sigurd Rascher. Frequent performances including Atlanta, New York, Chicago, Washington, Philadelphia, London, Amsterdam and throughout Japan. Recital recording on Golden Crest Records. Former International Coordinator of the World Saxophone Congress. Editor of saxophone music and author of numerous published articles.

NANCY GOLDSMITH HUDSPETH, *Academic Studies* (1975)

B.A., *cum laude*, Boston University; M.A., Brown University; Ph.D. candidate at University of North Carolina at Chapel Hill. Attended Middlebury College, the Italian School (1969). Foreign study at the Florida State University Study Center in Florence, Italy (1966-1967); and as a Fellow of the Renaissance Society of America Summer Workshop, Florence (1975). Instructor of Italian and Spanish at University of South Carolina (1970-1972). Teaching Assistant in Italian at UNC-Chapel Hill (1972-1975). Instructor in Italian.

LESLEY HUNT, *Drama, Coordinator of Voice and Speech Instruction, Speech* (1968)

Graduate of Rose Bruford College, England. Performed on Broadway, Off Broadway, and in National Touring companies; also at The Berkshire Theatre Festival and The Paper Mill Playhouse. Representative productions are: "Oliver," "A Man For All Seasons," "The Visit," "Dracula," "The Waters of Babylon," "The Women." Appeared in The West End Theatre and on BBC Television as well as on NBC Hallmark Hall of Fame Productions in New York. NCSA faculty productions "Luv," "The Prime of Miss Jean Brodie," "The Lesson," "Dear Liar." Senior faculty member in Drama.

CRANFORD JOHNSON, *Student Services (Counseling)* (1970)

B.A., Birmingham-Southern College; B.D., Emory University. Campus minister, Duke University, 1963-1969. Intern, Institute of Religion and Marriage and Family Studies and Counseling, Houston, Texas, 1969-1970. North Carolina Family Life Council; North Carolina Group Behavior Society; American Association of Sex Educators and Counselors. Instructor in Social Sciences.

JAMES MASSIE JOHNSON, *Percussion, Music History* (1965)

B.M., (percussion), Cincinnati Conservatory; M.M., (musicology), Manhattan School of Music. Member of St. Louis and Birmingham symphonies. Head of percussion department at Brevard Music Center. First Distinguished Alumni Award from the Brevard Music Center, 1969. Outstanding Educators of America Award, 1971.

NORMAN JOHNSON, *Music, Opera Director, Chorus* (1968)

B.S., M.S., The Juilliard School. Conductor, General Director, Denver Lyric Opera. Conductor, Central City Opera Festival. Associate Conductor, Oratorio Society of New York. Coach, Metropolitan Opera National Company. Conducting faculty, Peabody Conservatory of Music, Baltimore. Music director and conductor, North Carolina Summer Festival. Guest conductor, Cincinnati Opera. Conductor, Winston-Salem Symphony Chorale.

FACULTY BIOGRAPHIES

PATRICIA D. JOHNSTON, *Academic Studies* (1969)

A.B., Wellesley College; M.A., Columbia University. Teaching assistant, Purdue University. Worked as a free-lance writer, research assistant, technical writer, and proposal writer. Proposals distributed as models by O.E.O. Television acting experience: Mistress of Ceremonies, "Jigsaw Time" (half-hour weekly show), WSJS-TV. Professional publication: articles in *American Home Magazine*; fiction in *Young People Magazine*. Playwriting: Studied with John Gassner in New York City. Productions of three different original plays at Wellesley, Massachusetts; Morristown, New Jersey; and Rochester, New York. Senior faculty member in English.

JANET L. JOYNER, *Academic Studies* (1973); *Assistant to Academic Dean, College Division* (1974)

A.B., Converse College; M.A., University of Georgia; diplôme du 2^e degré, Faculté des lettres, L'Université de Grenoble; Ph.D., The Florida State University. Instructor in French.

JUDIE JURACEK, *Design and Production, Scene Design* (1974)

B.S., M.F.A., University of Wisconsin. Scenic and costume designer, Colorado Shakespeare Festival, Boulder, Colo.; Attic Theatre, Appleton, Wisc.; Madison Theatre Ensemble, Madison Children's Theatre, Madison, Wisc.; North Carolina Dance Theatre. Scenic artist, Missouri Repertory Theatre, Kansas City, Missouri. Guest designer for "Freeman" produced in conjunction with University of Wisconsin and the American Place Theatre. Member of United Scenic Artists.

BARNET KELLMAN, *Drama, Guest Director* (1975)

B.A., Colgate University; Ph.D., Union Graduate School. Attended Yale School of Drama, directing program. Held fellowships from the Danforth and Thomas J. Watson foundations. Taught at City College of New York, New York University, Circle-in-the-Square, Playwrights Horizons, Manhattan Theatre Club. Is Associate director of the Williamstown Theatre Festival and advisory editor of *Theatre Quarterly*.

STEVEN KENNEDY, *Design and Production, Lighting Design, Stage Management* (1975)

A.A., B.A., M.A., College of San Mateo, San Francisco State University, Stanford. Additional study with Czechoslovakian scenographer Josef Svoboda, and Helmut Grosser Technical Director of the Vienna State Opera. Lighting systems designer for American Ballet Theatre, Jose Limon Dance Co. and Warner Brothers Music Co. Freelance lighting designer for American Conservatory Theatre (ACT); Public Broadcast System (KQED-TV) Westinghouse Television Network; San Francisco Ballet Co., San Francisco Dance Spectrum. National and Regional Officer of the U.S. Institute for Theatre Technology. Originator and sponsor of the North Carolina School of the Arts student chapter of U.S.I.T.T. Member of I.A.T.S.E. (International Alliance of Technical Stage Employees).

WILLIAM D. KING, *Academic Studies* (1971)

B.A., *cum laude*, Randolph-Macon College; M.A.T. (English), University of Virginia; National Defense Fellow in American Literature, University of Virginia; Old Dominion Fellow, Yale University; Graduate Fellow of Branford College, Yale University. Teacher, American Studies, E. C. Glass High School (Lynchburg, Va.). Director of Freshman English, Central Virginia Community College, Lynchburg, Virginia. Exchange Faculty to England 1975-1976. Instructor in English.

FACULTY BIOGRAPHIES

NOEL C. KIRBY-SMITH, *Academic Studies (1971)*

B.A., Saint Xavier College, Chicago, Illinois; M.F.A., The University of North Carolina at Greensboro. Instructor in English and Creative Writing.

PAULINE KONER, *Dance, Artist-in-Residence, Modern Dance, Composition (1965)*

Director, Pauline Koner Dance Co., Guest Artist, Jose Limon Dance Co., fifteen years. Pioneered in television dance. Received Dance Magazine Award. Performed at White House; New York, London, Paris, Brussels, Germany, Holland, Poland, Yugoslavia, Portugal, South America, Mexico, Israel, Russia. Fulbright Hayes Senior Level Grant for workshop in Tokyo. Lecture-Demo tour India, Singapore, Korea for U.S. State Department. National Endowment Arts Grant for choreography. Staged works in Rome; National Ballet, Chile; Alvin Ailey Dance Theatre, Atlanta Ballet Co., Les Grands Ballets Canadiens; First Chamber Dance Co., Dayton Civic Ballet. Teacher International Ballet Seminar, Copenhagen. Performed and taught repeatedly at Connecticut College Dance Festival, Jacob's Pillow Dance Festival. Performed, taught, lectured at most major universities, U.S. Guest choreographer and teacher, Cultural Center of Philippines on JDR³rd Grant. Guest teacher Ballet Repertory Co., N.Y. Adjunct professor, Brooklyn, N.Y.

NANCY KREDEL, *Music, Violin; Elementary Strings (1972)*

B.M., University of North Carolina at Greensboro; M.M., M.S., (music education) University of Illinois. Chamber music study at Yale Summer School of Music and Arts. Student of Paul Rolland. Assistant in preschool violin (Suzuki) class, University of Illinois. Faculty string quartet member, N.C. Governor's School, Charleston (S.C.) Country School District. Taught at Limestone College, Gaffney, S.C. North Carolina Governor's School, Charleston County School District. Director of Elementary String Instruction Program in cooperation with Winston-Salem/Forsyth County School District.

RICHARD KUCH, *Dance, Modern (1972)*

Began training with Martha Graham. Soloist with Martha Graham Company touring U.S. and Europe. Soloist for major modern choreographers Off and On Broadway. Choreographed for Les Grand Ballet Canadiens, Ballet of Portugal, Batsheva Dance Company of Israel, Utah Repertory Group, Ballet West of Utah, Pittsburgh Ballet, Harkness Ballet and the Boston Ballet. Taught at Connecticut College Summer Sessions, Juilliard, colleges and universities throughout the U.S., Portugal, Sweden, Switzerland, England, Canada and Israel. Recipient of National Endowment for the Arts grant three times, New York State Council grant and the Doris Humphrey fellowship. Co-director of Gaku Dance Theatre of New York.

JUDITH E. LAND, *Academic Studies (1969)*

B.S., Mathematics; M.A., Counseling, Wake Forest University. Family Counselor, Domestic Relations Court. Teacher, Ledford High School and North Carolina Advancement School. Board of Governors, N.C.A.R.E.; Workshop leader N.C.H.E. Senior Faculty member in Mathematics and Science.

FACULTY BIOGRAPHIES

ROBERT LINDGREN, *Dean of the School of Dance; Ballet, Adagio (1965)*

Born in Victoria, B.C., Canada. Began studies with Dorothy Wilson and June Roper in Canada. Studied with Marie Yurieva, Anatole Vilzak, Pierre Vladimiroff, Igor Schwezoff in New York, with Olga Preobrazhenska in Paris, France. Featured artist with Ballet Russe de Monte Carlo, New York City Ballet and with Alexandra Danilova in her "Great Moments of the Ballet." Appeared with Ballet Theatre, Broadway, TV, U.S. State Department and other tours. With his wife, Sonja Tyven, established the Lindgren-Tyven School of Ballet in Phoenix, Arizona. Director N.C. Dance Theatre. Dance Panel, NEA; Board Director for AADC and CBHE.

ROBERT LISTOKIN, *Music, Clarinet, Woodwind Ensemble (1965)*

B.S.M., The Juilliard School, Student of Daniel Bonade. Winner of George Wedge Prize. Performed as soloist with Clarion Orchestra, Claremont Quartet, Aeolian Chamber Players, Festival Winds. First clarinetist with Stravinsky Festival, Musica Aeterna of Metropolitan Museum, Symphony of the Air, Festival Orchestra, Radio City Music Hall, Columbia Recording and RCA orchestras. Clarinetist with Clarion Wind Quintet and Piedmont Chamber Orchestra. Chamber music recordings for CRI, Everest, Solo Recording, Golden Crest Records.

TRACI MUSGROVE MACDONALD, *Drama, Modern Dance (1974)*

B.F.A., Southern Methodist University. Former member of the Martha Graham Dance Company; Pearl Lang Dance Company; Yuriko, Ethel Winter and Toni Beck dance companies. Taught at the Martha Graham School and Alvin Ailey-Pearl Lang American Dance Center.

VARTAN MANOOGIAN, *Music, Violin; String Ensemble (1969)*

Studied with Ivan Galamian in N.Y. at Juilliard School. First prize with distinction from National Conservatory in Paris, France and Chigiana Academy in Siena, Italy. In Switzerland, assistant concertmaster with Lausanne Chamber Orchestra and later concertmaster of the Swiss Romande Orchestra with Ernest Ansermet. Concertized throughout Western Europe, nine South American countries, Japan and U.S. Member of Pablo Casals Festival in Puerto Rico. First prize winner as chamber music coach at the Coleman Chamber Music Competition in Pasadena, California. Visiting Professor at the Indiana University in Bloomington.

CLIFTON MATTHEWS, *Music, Piano (1968)*

Early studies with Ruth Droz Voshell and at Conservatory of Kansas City with Wiktor Labunski; B.S., M.S., Juilliard School of Music, student of Irwin Freundlich. Studied also with Victor Babin at Aspen and Tanglewood; with Friedrich Wuehrer at Hochschule für Musik, Munich, under Fulbright grant; with Guido Agosti at Accademia Chigiana in Siena where he was a recipient of the Casella Prize. Concerts throughout Europe and United States. Music faculty, Skidmore College, University of North Carolina at Chapel Hill.

JOHN H. MILLER, *Design and Production, Scenic Construction (1975)*

B.S., M.F.A., Southern Illinois University. Technical Assistant, Krannert Center for the Performing Arts. Toured with National touring companies throughout U.S. and Canada.

KENNETH H. MILLER, *Music, Theory (1971)*

B.M., North Carolina School of the Arts.

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RICHARD H. MILLER, *Academic Studies* (1972)

A.B., Colgate University; graduate work at Union Theological Seminary and Columbia University, Department of Religion; Ph.D. candidate in philosophy, Columbia University. Instructor in Philosophy.

BRUCE MOSS, *Music, Piano Accompaniment, Theory* (1973)

B.M., North Carolina School of the Arts; M.M., The Juilliard School. Studied piano with Irwin Freundlich and accompaniment with Samuel Sanders. Co-winner of New York Piano Congress. Recipient of Fogel, Packer and Mary Duke Biddle grants for study. Performed for classes of Licia Albenese in Italy.

JOHN S. MUELLER, *Music, Organ and Harpsichord* (1967)

B.M., Oberlin College; M.M., University of Michigan; D.M.A., Boston University. Studied under Arthur Poister, Robert Noehren and Vernon de Tar. Received Fulbright Grant for year of study with Helmut Walcha, Germany. Formerly taught at Flora MacDonald College, Longy School of Music. University organist and choirmaster, Harvard University summer school. Head of organ department, Salem College.

MOLLIE MURRAY, *Drama, Jazz Dance* (1969)

Trained at Ballet Arts and Ballet Theatre. Jazz training under Luigi and Matt Mattox. Member of Matt Mattox concert group. Appeared in "Music Man," "Molly Brown." Regular dancer with Hugh Lambert dancers on Ed Sullivan television show. Lead dancer in musical "Jennie," starring Mary Martin.

ROBERT MURRAY, *Drama, Coordinator of Acting Instruction, Director* (1968)

Graduate of Florida State University. Post college studies: (Acting) Harold Clurman, Wyn Handman, Philip Burton and Douglas Seale; (Dance) Don Farmworth, Mme. Youskevitch, Mme. Anderson, Matt Mattox and Luigi. Professional experience: (Broadway) "Carnival," directed by Gower Champion; "Jennie," directed by Vincent Donohue and "Luv" directed by Mike Nichols. (T.V.) Garry Moore Show, The Nurses, For the People and many others. Acting coach to Kaye Ballard, Joan Rivers, Dom DeLouise and many others. Senior faculty member in Drama.

BELA B. NAGY, *Music, Piano* (1974)

Liszt Award Winner; Artist Diploma, Liszt Academy, Budapest, and Ph.D., Catholic University, Szeged, Hungary. Studied piano under Imre Keeri-Szanto and Erno Dohnanyi; composition with Zoltan Kodaly; chamber music with Leo Weiner. Member of the Board of Directors, Liszt Academy; Royal Conservatory of Music, Senior School, University of Toronto. Secretary, International Béla Bartók Memorial Contest and Festival, Budapest. Member of the Jury, International Music Competition, Geneva. His international reputation as a pianist is equalled by his penetrating workshop sessions, which are known across the United States. His artist students hold leading positions throughout the nation. Professor of Piano, Liszt Academy, Budapest; Indiana University; Boston University. Chairman of the Piano Department. Director of Boston University's Tanglewood Institute.

FACULTY BIOGRAPHIES

LESLIE L. NEUMANN, *Academic Studies* (1973)

Attended Kalamazoo College; B.A., Wayne State University; M.A., Wake Forest University. Instructor in Social Studies.

DUNCAN NOBLE, *Dance, Ballet, Adagio, Men's Class* (1965)

Ballet dancer, modern dancer and choreographer. Began studies with June Roper in Vancouver, Canada. In New York studied with Helene Platowa, a pupil of Asaf Messerer and Tania Chamie, a Cecchetti pupil under Diaghilev. Worked with Michael Fokine, Leonide Massine, Agnes de Mille, Jerome Robbins, Helen Tamiris, Jack Cole. Started career with American Ballet Theatre. Featured soloist, Ballet Russe de Monte Carlo. Appeared in several Broadway shows and with modern dancer Valerie Bettis in New York and on tour. Featured on NBC-TV Spectaculars. Resident choreographer and director Pittsburgh Playhouse musical productions. Choreographer and director summer stock and ballet groups throughout U.S. (1965-1969). Production coordinator for "Lost Colony," Manteo, N.C. Choreographer and director Summer Festival Theatre, Winston-Salem, N.C.

MIMI PAUL-AVEDON, *Dance, Ballet, Pointe* (1975)

Began studies at the Washington School of Ballet under Lisa Gardiner and Mary Day. Special student at the Royal Ballet School in London, recipient of Ford Foundation Scholarship to study at the School of American Ballet in New York. Later studied with Vera Volkova at the Royal Danish Ballet. Principal dancer with the New York City Ballet under the direction of George Balanchine who created "Valse-Fantaisie" and "Emeralds" from "Jewels" for her. Numerous guest appearances in the United States and abroad. Toured the major capitals of the world with the New York City Ballet and American Ballet Theatre.

SALLY PECK, *Music, Viola; String Ensemble* (1975)

Scholarship studies at University of Utah, San Francisco Conservatory and Aspen Institute. Protege of master violist William Primrose. Performed chamber concert tours with Griller String Quartet (1948-1950). Principal violist, Utah Symphony (1950-1975); Performed most major viola works as soloist with the symphony and was viola soloist for Vanguard recording of R. Vaughn-Williams "Flos Campi." Recorded ninety major orchestral works and toured USA, Europe and South America. Artist/Faculty member Music Academy of the West ten seasons, Sun Valley Music Camp, Taos School of Chamber Music. Co-founder and instructor Treasure Mountain Festival of Arts. Associate professor of music, University of Utah (1950-1975). Principal violist Ballet West Opera, and member Utah String and Piano Quartets.

PATRICIA PENCE-SOKOLOFF, *Music, Harp* (1968)

B.S., State University, Westchester, Pa. Professional study, University of Pa.; Temple University; University of Colorado; North Carolina University, Chapel Hill; Harvard University. Student of the late Carlos Salzedo; Edna Phillips, principal harpist for Philadelphia Orchestra; Alice Chalifoux, principal harpist for Cleveland Orchestra and head of Salzedo School. Instructor in harp, University of North Carolina at Chapel Hill and Salem College and National Music Camp, Interlochen, Michigan. Principal harpist, Winston-Salem Symphony. Director of the NCSA Harp Ensemble in Italy. Harp instructor for Salem Summer School, Asolo, Italy.

FACULTY BIOGRAPHIES

LYNN PETERS, *Music, Double Bass (1972)*

B.M.E., M.M., (double bass), Indiana University. Student of Murray Grodner. Played with the Evansville Philharmonic, the Colorado Philharmonic, the Milwaukee Symphony and the Detroit Symphony Orchestra. Taught in the public schools and the Music For Youth in Milwaukee. Taught as an assistant at Indiana University. Played in the Baroque Adlib Quartet in Detroit. Head of double bass department at Brevard Music Center. Instructor of double bass at University of North Carolina at Greensboro. Double bassist with Piedmont Chamber Orchestra and the Piedmont Baroque Quartet.

MARK PIROLO, *Design and Production, Costume Design, Drawing (1972)*

B.F.A., Carnegie-Mellon University. Special consultant and designer, NET. Biography series "George Washington, Portrait of a Hero." Resident designer/properties master, Pittsburgh Playhouse. Staff designer, Great Lakes Shakespeare Festival, Cleveland, Ohio. Recipient of the Elizabeth Kimberly Design Award, C.M.U., 1970; and as an author the Eugene O'Neill Award for best musical production, 1973; and B.M.I. award for best collegiate musical, 1970.

MARCIA PLEVIN, *Dance, Modern (1971)*

B.S., University of Wisconsin, Madison. Performed with various companies in New York and throughout the United States; Pearl Lang, Sophie Maslow, Ethel Winter, Mary Anthony. Worked with Mary Hinkson and Bertram Ross in setting a number of Martha Graham pieces. Started choreographing for the Mary Anthony Company. Guest teacher and choreographer at the Accademia Nazionale di Danza, Rome, Italy. In Rome director of own company and choreographed works for Rome Opera Soloists as well as other independent companies. Worked with Roman Polanski in the staging and movement of the Opera "LuLu" set in Spoleto, Italy. Taught at the Martha Graham School, American Dance Center (Alvin Ailey, Pearl Lang), the Mary Anthony Dance Studio and a guest faculty member of NCSA since 1971.

RONALD POLLOCK, *Dean of the School of Drama (1968)*

B.A., University of Alberta; studied at the Neighborhood Playhouse School of the Theatre, New York City. Actor, stage, film and television in Canada. Director, Toronto and Vancouver. Stage manager with the Stratford Shakespearean Festival, Stratford, Canada. Production Manager and Business Manager for the Playhouse Theatre Company, Vancouver, Canada; Production Manager with the Vancouver International Festival.

MARK POPKIN, *Music, Bassoon; Conducting; Woodwind Ensemble (1965)*

A.B., Brooklyn College; M.S., Stevens Institute of Technology. Student of Manual Zegler and Simon Kovar. Played with New York City Center Opera and Ballet orchestras, Houston and New Jersey symphonies, Symphony of the Air, Musica Aeterna and Festival orchestras, the Mostly Mozart Festival Orchestra, the Chamber Music Society of Lincoln Center, New York Chamber Orchestra, Festival Casals, Master Virtuosi of New York, New York Philharmonic. Recordings with Columbia and RCA Victor Recording orchestras, Golden Crest Records, Educo Records. Former faculty member of Queens College of New York. Bassoonist with Clarion Wind Quintet and Piedmont Chamber Orchestra. Co-author of *Bassoon Reed Making, Bassoon Repair, Maintenance and Adjustment* and *An Approach to Bassoon Playing*.

WILLIAM A. PRUITT, *Academic Studies (1973)*

B.A., *magna cum laude*, Catawba College; Woodrow Wilson Fellow; Virginia-Danforth University Teaching Fellow; Ph.D. candidate, Modern European History, University of Virginia. Instructor in History.

FACULTY BIOGRAPHIES

MARTIN RADER, *Drama, Acting* (1975)

B.A., SUNY, M.F.A., Pennsylvania State University. Taught, acted and directed at Penn. State Univ., Antioch College's Theatre Project in Baltimore, and at Harvard's Loeb Drama Center. Founding director of the International Ladies Garment Workers Union Theatre Company and directed documentary films and commercials for T.V. in Pennsylvania.

VEDA REYNOLDS, *Music, Violin; String Ensemble* (1975)

Graduated at age 11 with first prize with distinction from the Royal Conservatory, Brussels, Belgium. Graduate, Curtis Institute of Music. Studied with Ivan Galamian, Georges Enesco, Carl Flesch and Efrem Zimbalist. Winner, Kreisler Prize. Prominent member Philadelphia Orchestra. Concertmaster, Philadelphia Opera Orchestra. First violinist, Philadelphia String Quartet, in which capacity appeared regularly throughout Europe and toured South America and India under sponsorship of United States State Department. Faculty, Curtis Institute of Music. Artist-in-Residence, University of Washington. Former students concertmasters of major orchestras, and in well-known chamber music ensembles and soloists.

ELAINE LEE RICHEY, *Music, Violin* (1974)

B.M., Oberlin Conservatory; Performance Diploma, Curtis Institute of Music. Recitalist and soloist with some orchestras in the eastern region of U.S. Winner of the Walter Naumburg award in 1958. Assistant to Ivan Galamian at Curtis. Served on faculty of the Oberlin Conservatory and member of the Oberlin Quartet. First violin of the Razoumovsky Quartet. Also teaching at Davidson College and in the summers at the Taos School of Chamber Music in New Mexico.

JOSEPH ROBINSON, *Music, Oboe; Woodwind Ensemble* (1974)

A.B., *cum laude*, Davidson College; Master of Public Affairs Woodrow Wilson School of Public and International Affairs, Princeton University. Student of John Mack and Marcel Tabuteau. Principal oboist, Atlanta Symphony Orchestra, 1967-1973. Appeared as oboe soloist with the Cologne Chamber Orchestra, the National Orchestra of El Salvador, the Peninsula Festival Orchestra, and frequently with the Atlanta Symphony. Participant at the Marlboro Festival School, the Blossom, Berkshire and Brevard summer festivals. Winner, Brevard Music Center Distinguished Alumni Award. Oboist with the Clarion Wind Quintet and Piedmont Chamber Orchestra.

LAWRENCE ROPP, *Design and Production, Costume Design Construction* (1974)

B.A., *magna cum laude*, Phi Beta Kappa, Kenyon College; M.F.A., Carnegie-Mellon University. Wardrobe head, N.E.T. Biography Series "Portrait of a Hero." Free-lance design for Prospectus Players, Mystic Connecticut, University of Alabama, North Carolina School of the Arts.

JOAN SANDERS, *Dance, Ballet, Pointe* (1967)

Studied with Nicholas Vasilieff in Portland, Oregon and at the School of American Ballet, Ballet Theatre School and in Paris. Danced with the American Festival Ballet and Netherlands Dance Theatre. Toured Europe, Israel, Scandinavia. Taught at the Vasilieff School and at own school in The Hague. In 1975 received HEW grant for faculty development.

FACULTY BIOGRAPHIES

SCOTT SCHILLIN, *Music, Assistant Dean, Piano (1973)*

Early studies at Chatham Square Music School, New York City, under directorship of Samuel Chotzinoff; B.M. (Piano), Oberlin Conservatory, student of Emil Danenberg; M.M. (Piano) and doctoral work, Indiana University, student of Gyorgy Sebok, Menahem Pressler; chamber music with Janos Starker and Josef Gingold. Associate instructor in piano and administration, Indiana University. Soloist with Oberlin Orchestra, Indiana University Symphony, Indianapolis Philharmonic. Music faculty, Indiana University.

SHERWOOD SHAFFER, *Music, Theory, Orchestration (1965)*

B.M., Curtis Institute of Music; M.M., Manhattan School of Music. Composition student of Flagello, Giannini, Martinu. Piano student of V. Sokoloff; musicology student of J. Braunstein. Taught at Manhattan School of Music. Composer, conductor and musicologist. Published composed, major performance credits in U.S., Canada and Europe. Outstanding Educators of America awards, 1972, 1974.

BETSY SHEVEY, *Drama, Acting (1976)*

B.A., Brandeis University; B.A. Honors, University of Warwick Coventry, England; M.F.A., Columbia University. Co-founder of The Directors Workshop for New American Plays, Artistic Director of the South Carolina Open Road Ensemble. Taught and/or directed at N.Y.U. School of the Arts, the American Academy of Dramatic Arts, the Juilliard Drama School, the Manhattan Theatre Club, "The Other Stage" of the New York Shakespeare Festival, WPA and others.

ANNE T. SHORTER, *Academic Studies (1971)*

B.A., University of North Carolina at Greensboro; M.A., Duke University; further study toward a Ph.D., Duke University, Department of English. Instructor in English.

WILLIAM G. SHROPSHIRE, *Academic Studies (1967)*

A.B., Duke University; M.A., Appalachian State University. Graduate work at the University of North Carolina at Chapel Hill, University of North Carolina at Greensboro, and Wake Forest University. Senior faculty member in Mathematics.

JESUS SILVA, *Music Guitar (1965)*

Graduate of National Conservatory of Music, Mexico City. Student of Segovia. Concert guitarist and recording artist. Director of Evening Music School of National Institute of Fine Arts, Mexico City. Professor at National Conservatory of Music and University of Mexico. Taught at Brooklyn Music School. Fellow of Classical Guitar Society of New York. Outstanding Educators of America, 1974.

DOLORES DARDARIAN SIMONEL, *Drama, Singing (1971)*

B.S., Music Education, Wayne State University, Detroit. Graduate studies, University of Michigan. Teacher, Detroit public schools. Vocal studies with Avery Crew and Carolina Segura. Extended operatic coaching in Europe with Maestros Confalonieri, Ruffo Patane and Vedovelli. Winner, American Opera Auditions; European operatic debut in Milano, Italy as Cio-Cio-San in "Madame Butterfly." La Scala Opera, 1962-1963 season. Soloist, Detroit Symphony, Detroit Baroque Ensemble, Forum for New Music, Detroit Sinfonietta. Diversified career in opera, concert stage, musical comedy, radio, television, commercial recordings, and extensive nightclub engagements in Bermuda and New York. "Favorite Actress" Award as Fiona in "Brigadoon" and Tuptim in "King and I."

JOHN A. SNEDEN, *Dean of the School of Design and Production (1970)*

A.B., M.A., University of North Carolina at Chapel Hill. Professor of Drama and Design, East Carolina University, Greenville, N.C. Director of Theatre, Davidson College, Davidson, N.C. Actor and technical staff for "The Lost Colony," "Unto These Hills," "The Stephen Foster Story." Actor and designer for the Arrow Rock Lyceum, the State Theatre of Missouri. Eight years resident designer for the East Carolina University Summer Music Theatre. Designer for the Cape Playhouse, Dennis, Mass.

PERCY STEVEN, *Drama, Voice and Speech, Director (1975)*

Graduate Rose Bruford College, England. Diploma Fialka Mime School, Prague Czechoslovakia. Performed in West End Theatre, BBC Television, Radio and Repertory in England. Also in Johannesburg and National Tour, South Africa. Member of South African National Theatre. Awarded best actor for performance as Puck in "Midsummer Nights Dream," in South Africa. Director in England and South Africa, working with Open Space Theatre, Ballet Rambert, Institute of Race Relations, South Africa. Senior lecturer Rose Bruford College, as well as at London Academy of Music and Dramatic Art; Webber Douglas School of Drama, City Literary Institute and Local Education Authorities.

ADAM STIENER, *Academic Studies (1968)*

B.S., M.A., University of Oregon. Assistant Professor of German, Salem College. (On Leave 1974-1975)

SCOTT W. TEMPLIN, *Design and Production, Technical Production (1973)*

B.A., University of California at Santa Barbara (Theatre Technology and Design); M.F.A., California Institute of the Arts, studied design with James Heart Sterns. Costume shop manager at UCSB. Teaching assistant for theatre sound at California Institute of the Arts. Worked as master carpenter for the North Carolina Summer Festival 1973.

CHRISTINE TURBITT, *Design and Production, Costume Construction (1974)*

B.A., University of California, Berkeley; M.F.A., University of California, Irvine, 1974. Has designed costumes for the University Dance Theatre in Repertory (Berkeley, Calif.) and the N.C. Dance Theatre. Worked for the Santa Fe Opera Company in their costume department.

SONJA TYVEN, *Dance, Ballet, Pointe and Variations (1965)*

Received most of her training from Vecheslav Swoboda, Maria Yurieva and Igor Schwezoff. Appeared as a leading soloist with the Ballet Russe de Monte Carlo and the New York City Ballet. Worked under the direction of choreographers Leonide Massine and George Balanchine. Appeared in numerous Broadway and TV shows. She and her husband, Robert Lindgren, were associated with Alexandra Danilova in her "Great Moments of Ballet" concert tours. In 1959 they opened the Lindgren-Tyven School of Ballet in Phoenix, Arizona. Guest teacher for N.A.R.B. and S.A.B. in New York.

JANE HIGGINS VAN HOVEN, *Academic Studies (1971); Assistant to Academic Dean, High School Division (1974)*

B.A., University of North Carolina at Greensboro, M.A.T., Vanderbilt University and George Peabody College. Postgraduate study, Yale University. Teacher, Mecklenburg County Schools. Special tutor, Pearl River, New York Schools. Instructor, University of North Carolina at Greensboro. Staff Naturalist. Natural Science Center, Greensboro, North Carolina. Research technician. Bowman Gray School of Medicine. Instructor in Science.

FACULTY BIOGRAPHIES

WILLIAM VAN HOVEN, *Librarian* (1965)

A.B., Houghton College; M.A.T., George Peabody College for Teachers and Vanderbilt University; M.S. in L.S., University of North Carolina at Chapel Hill. Group services Librarian at Greensboro Public Library, 1961-1965.

ELEONORE von NICOLAI, *Academic Studies* (1973)

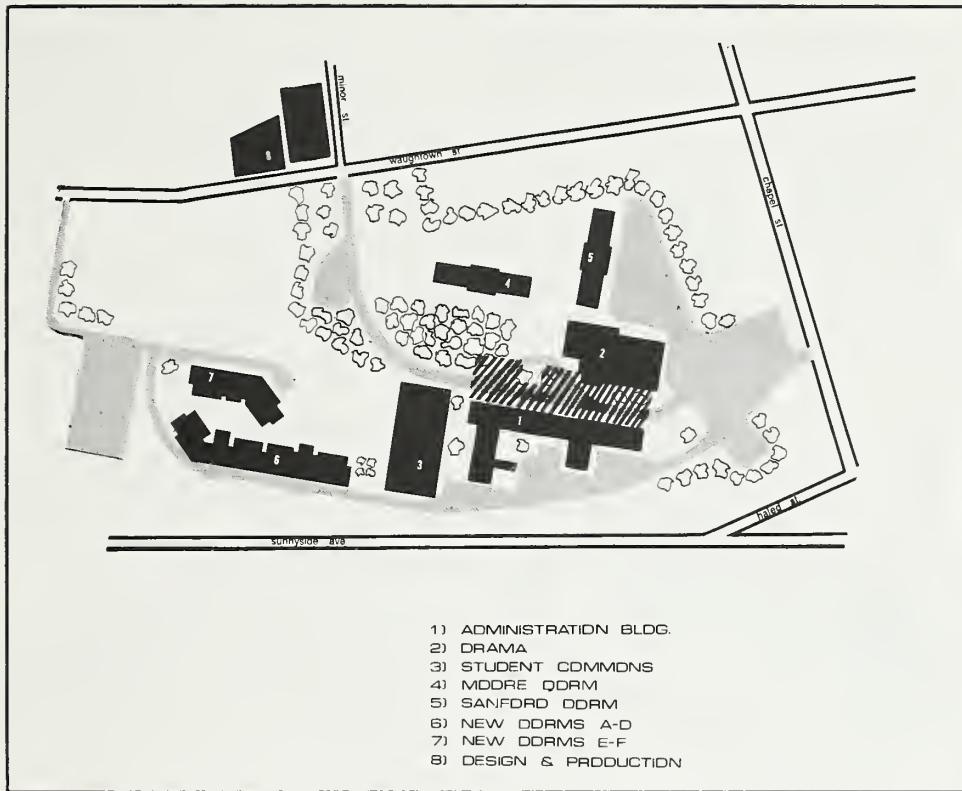
Born and educated in Germany. Associate in German.

ROBERT WARD, *Music, Composition* (1967)

Composer; conductor; B.M., Eastman School of Music; certificate, Juilliard School of Music; D.F.A., Duke University. Received Pulitzer Prize for opera "The Crucible" (1962) and John Simon Guggenheim Memorial Fellowships three years. Assistant to president and faculty member, The Juilliard School; Music director, Third Street Music School Settlement. Conductor, Doctor's Orchestral Society of New York. Executive Vice President and Managing Editor, Galaxy Music Corporation and Highgate Press. Presently board member, Galaxy Music Corporation, Highgate Press of New York, Martha Baird Rockefeller Fund for Music, National Institute of Arts and Letters. Consultant, National Endowment for the Arts. Trustee, Winston-Salem Arts Council. Chancellor, NCSA, 1967-1974. Honorary Doctor of Music from the Peabody Institute of Music, 1975; N.C. Award in Fine Arts, 1975.

WILLIAM H. ZIMMERMAN, *Music, Secondary Piano* (1970)

B.M., Converse College School of Music, student of Walter Spry; M.M., Syracuse University, student of Ernst Bacon. Further graduate study Appalachian State University. Five years piano study with Guy Maier. Assistant to Mr. Maier five years. Summer master class study with Ernst Hutcheson, Josef Lhevinne, Rudolph Ganz, Artur Schnabel. Soloist with Philadelphia Symphony Orchestra, New York Philharmonic; Atlantic City Symphony Orchestra; North Carolina and High Point, N.C. symphony orchestras. Professional accompanist for many famous artists. Judge for piano competitions in North Carolina, Tennessee, Alabama, South Carolina, Texas, Georgia. Member Pi Kappa Lambda, Honorary Music Fraternity.



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